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EDMUND SPENSER.

From the original painting in the possession of the Earl of [illegible]

at Copped Castle

Published as the Act directs by F.C. & J. Rivington, May 1, 1805

THE

WORKS

OF

EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE

PRINCIPAL ILLUSTRATIONS

OF

VARIOUS COMMENTATORS.

TO WHICH ARE ADDED,

NOTES, SOME ACCOUNT OF THE LIFE OF SPENSER,

AND

A GLOSSARIAL AND OTHER INDEXES.

BY THE

REV. HENRY JOHN TODD, M.A. F.A.S.

RECTOR OF ALLHALLOWS, LOMBARD-STREET, LONDON, &c.

Our ſage ſerious Spenſer, whom I dare be known to think a better teacher than Scotus or Aquinas.

Milton's Areopagitica.

No man was ever born with a greater genius, or had more knowledge to ſupport it, than Spenſer.

Dryden's Diſcourſe on Epick Poetry.

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SOME ACCOUNT

OF THE

LIFE OF SPENSER.

EDMUND SPENSER, deſcended from the [a]ancient and honourable family of Spencer, was born in London in [b] Eaſt Smithfield by the Tower, probably about the year 1553. In what ſchool he received the firſt part of education, it has not been recorded. But we find that he was admitted, as a ſizer, of Pembroke-Hall in Cambridge, on May 20. 1569; that he proceeded to the degree of Batchelor of Arts, Jan. 16. 1572-3; and to that of Maſter of Arts, June 26. 1576 [c].

That Spenſer cultivated, with ſucceſsful attention, what is uſeful as well as elegant in academical learning; is evident by the abun-

[a] See his *Colin Clouts come home again*, ver. 538; his Dedication of *Muiopotmos* to Lady Carew; and the circumſtance more fully noticed in the remarks, offered in this account of Spenſer's Life, on that Dedication.

[b] Oldys's manuſcript additions to Winſtanley's Lives of the moſt famous Engliſh poets, copied by Iſaac Reed Eſqr.

[c] Prefixed by Dr. Farmer, in his own hand-writing, to the firſt volume of Hughes's ſecond edition of Spenſer, in the poſſeſſion of Iſaac Reed Eſqr. See alſo Chalmers's *Suppl. Apology* &c. p. 23.

dance of claſſical alluſions in his works, and by the accuſtomed moral of his ſong. At Cambridge he formed an [d] intimacy with Gabriel Harvey, firſt of Chriſt's College, afterwards of Trinity Hall; who became Doctor of Laws in 1585, and ſurvived his friend more than thirty years. The correſpondence between Spenſer and Harvey will preſent to the reader ſeveral intereſting particulars reſpecting both. That Spenſer was an unſucceſsful candidate for a fellowſhip in Pembroke-Hall, in competition with Andrews, afterwards the well-known prelate; the beſt-informed biographers of the poet have long ſince [e] diſproved. The rival of

[d] See a long account of Harvey in Wood's *Athenæ Oxon.* Vol. 1. Faſti, col. 128. And a Liſt of his writings in Tanner's *Bibliotheca Brit-Hib.* p. 362. See alſo the remark of E. K. the commentator on the *Shepheard's Calender*, in the ninth Eclogue, vol. i. p. 160.—Webbe, in his *Diſcourſe of Engliſh Poetrie*, 1586, aſſerts that Harvey was the "moſt ſpecial friende" of Spenſer. Naſh, however, the avowed enemy of Harvey, repeatedly ridicules Harvey's boaſt of his friendſhip with Spenſer; and, notwithſtanding his animadverſions on Harvey's railing, rails with equal if not greater flippancy and petulance himſelf. He may ridicule Harvey's hexameters, as much as he pleaſes; of which kind of verſes in Engliſh, Harvey indeed pompouſly announces himſelf as the inventor. But he cannot detract from the general merit of Harvey both as a poet and a ſcholar. His beautiful poem, prefixed to the *Faerie Queene*, and ſigned *Hobbinol*, beſpeaks an elegant and well-turned mind. Among his works are ſeveral productions of great ingenuity and profound reſearch.

[e] See the Life of Spenſer prefixed to the edition of the *Faerie Queene*, in 1751; the *Biographia Britannica*, vol. 6. Art. Spenſer, &c.

Andrews was Thomas Dove, afterwards Biſhop of Peterborough. That ſome diſappointment, however, had occurred, in regard to Spenſer's academical views; and that ſome diſagreement had taken place between him and the maſter or tutor of the ſociety; is rendered highly probable by the following paſſage in Harvey's Letter to him, at the cloſe of his *ſhort but ſharpe and learned iudgement of Earthquakes*, dated April 7. 1580, and printed in the ſame year, p. 29. "And wil you needes have my teſtimoniall of *youre old Controllers* new behaviour? A buſy and dizy heade; a brazen forehead; a ledden braine; a woodden wit; a copper face; [f] a ſtony breaſt; a factious and elviſh hearte; a founder of novelties; a confounder of his owne and his friends good gifts; a morning bookeworm; an afternoone maltworm; a right juggler, as ful of his ſleights, wyles, fetches, caſts of Legerdemaine, toyes to

[f] This quotation certainly exhibits a choice example of Harvey's talent in the language of abuſe; and Naſh fails not to remind him of his "ſingular liberalitie and bountie in beſtowing this *beautifull encomium* upon Doctour Perne," in his *Foure Letters confuted*, 1592. Sign. E. 2.—The author of the Life of Spenſer, in the *Biographia Britannica*, has ſuffered a ſingular error of the preſs, in this paſſage of Harvey's Letter, to paſs unnoticed; by which, however, I grant, the ſeverity of Harvey is ſomewhat *ſoftened*; viz. "a copper face; a *ſattin* breaſt, &c." The ſame ludicrous miſtake occurs in the Life of Spenſer, which is given in the *Supplement to the Univerſal Magazine*, vol. xlix. p. 33, &c.

mocke apes withal, odde ſhiftes, and knaviſh practizes, as his ſkin can holde:" He then proceeds to reprobate the circumſtance of "many *pupils*, jackemates and hayle-fellowes-wel-met with their *tutors*; and, by your leave, ſome too, becauſe forſooth they be gentlemen or great heires or a little neater and gayer than their fellowes, (ſhall I ſay it for ſhame? beleeve me, tis too true,) *their very own tutors!*" To the notice of this abuſe in academical inſtruction he ſubjoins a copious liſt of Latin reflections, full of indignation at its exiſtence; one of which ſeems to point at the diſagreement already mentioned: "Cætera ferè, UT OLIM: *Bellum inter capita et membra continuatum.*" After having taken his laſt degree in Arts, therefore, we muſt ſuppoſe Spenſer to have retired immediately from Cambridge; having no fortune to ſupport an independent reſidence there, and apparently no proſpect of furtherance in the ſociety to which he belonged. It is remarkable, however, that he makes no mention of Pembroke-Hall either in his Letters or his poetry. The Univerſity he has repeatedly celebrated with filial regard.

It is ſaid that he now went to reſide with ſome relations in the North of England; not perhaps, as is vaguely aſſerted by moſt of his

biographers, as a mere penſioner on their bounty, but perhaps as a tutor to ſome young friend. However, he now employed his poetical abilities, no doubt, on various occaſions. I conceive it to be very probable that, long before this time, he had given proof of his attachment to the Muſes, while at the ſame time he concealed his name, in ſeveral poems which are to be found in the [g] *Theatre for Worldlings*; a work publiſhed in the year, in which he had become a member of the Univerſity. The ſimilarity, almoſt minutely exact, of theſe poems to Spenſer's *Viſions;* to his *Viſions of Petrarch* in particular, FORMERLY TRANSLATED, as the title tells us; is otherwiſe not eaſily to be explained. Spenſer needed not to borrow ſuch petty aids to fame. But my ſuppoſition, I think, is ſtrengthened by the following obſervation, made by Harvey to Spenſer in a ſecond letter, edit. 1580. p. 41. "I like your *Dreames* paſſingly well; and the rather, bicauſe they ſavour of that ſingular extraordinarie veine and invention, whiche I ever fancied moſte, and in a manner admired onelye in Lucian, Petrarche, Aretine, Paſquill, and all the moſt delicate and fine-conceited Gre-

[g] See the account which I have given of this work, and the numerous extracts which I have ſelected from it, in vol. I. p. 507, p. 525, &c.

cians and Italians; (for the Romanes to ſpeake of, are but verye ciphars in this kinde;) whoſe chiefeſt endevour and drifte was, to have nothing vulgare; but in ſome reſpecte or other, and eſpecially in *lively hyperbolicall amplifications*, rare, queint, and odde in every pointe, and, as a man would ſaye, a degree or two at the leaſte above the reache and compaſſe of a common ſchollers capacitie. In which reſpect notwithſtanding, as well for the ſingularitie of the manner as the divinitie of the matter, I hearde once a Divine preferre *Saint Iohns Revelation* before al the verieſt *Metaphyſical Viſions*, and iollyeſt conceited *Dreames* or *Extaſies*, that ever were deviſed by one or other, how admirable or ſuperexcellent ſoever they ſeemed otherwiſe to the worlde. And truely I am ſo confirmed in this opinion, that, when I bethinke me of the verie notableſt and moſte wonderful propheticall or poeticall Viſion that ever I read or hearde, me ſeemeth the proportion is ſo unequall, that there hardly appeareth any ſemblaunce of compariſon; no more in a manner (ſpecially for poets) than doth betweene the incomprehenſible Wiſedome of God, and the ſenſible wit of man. But what needeth this digreſſion betweene you and me? I dare ſaye you wyll hold your ſelfe reaſonably wel

ſatisfied, if youre *Dreames* be but as well eſteemed of in Englande as *Petrarches Viſions* be in Italy: which, I aſſure you, is the very worſt I wiſh you." The author of the Life of Spenſer, prefixed to Mr. Church's edition of the Faerie Queene, makes this obſervation on Spenſer's *Viſions*; that they are little things, done probably when Spenſer was *young*, according to the taſte of the times for *Emblems*. The *Theatre for Worldlings*, I muſt add, evidently preſents a ſeries of *Emblems*. It may be therefore not unreaſonably ſuppoſed that the *Viſions* in that book; the *Dreams* commended by Harvey; and the *Viſions* publiſhed by the bookſeller while Spenſer was in Ireland, which now regularly form a part of his Works; are originally the ſame compoſition, ſince altered and improved.

E. K. the commentator on the Shepheards Calender, firſt publiſhed in 1579, informs us, that, beſide the *Dreams*, the [h] *Legends* and *Court of Cupid* were then finiſhed by Spenſer, as well as his *Tranſlation of Moſchus's Idyllion of wandering Love*. He alſo relates that Spenſer had written a Diſcourſe under the title of the [i] *Engliſh Poet*; and that he purpoſed to pre-

[h] See the Epiſtle prefixed to the *Shepheards Calender*, and the notes on the third Eclogue, vol. 1, p. 58.

[i] See the Argument to the tenth Eclogue.

ſent it to the publick: but he fulfilled not his intention. Spenſer, in his Letter to Gabriel Harvey, dated October 16. 1579, ſpeaks of "*His Slomber*, and other pamphlets" intended to be dedicated to Sir Philip Sidney, and in his Letter dated April 10. 1580, mentions alſo that his "*Dreames* and *Dying Pellicane* were then fully finiſhed;" and that he deſigned ſoon "to ſette forthe a booke, entitled *Epithalamion Thameſis.*" In the ſame Letter he alſo ſpeaks of his *Stemmata Dudleiana*. Theſe *Legends*, *Court of Cupid*, and *Epithalamion*, appear to be cloſely connected with circumſtances ſince admitted into the Faerie Queene [k].

Sufficient has been ſaid to prove the induſtry of Spenſer, after his retirement from the banks of Cam. But the praiſe due to his diligence and genius muſt be highly augmented, when we add his Shepheards Calender to the liſt of his labours already mentioned; which was publiſhed in 1579. Of this elegant Poem much is devoted to complaints, ſuch as tender and unſucceſsful lovers breathe; and a conſiderable part to obſervations that beſpeak a penſive and a feeling mind. While reſident in the North, he had fallen in love with a miſtreſs, of no

[k] See the *Faer. Qu.* Book iii. C. xii. ſt. 5, 6, &c. Book iv. Canto ii. ſt. 10, 11, &c.

ordinary accompliſhments, whom he has recorded under the name of [1] *Roſalind*; who, after trifling with his honourable affection, preferred his rival. To ſubjects of this kind the pipe of paſtoral poetry is often tuned; and thus Spenſer ſoothed his unfortunate paſſion; while, in theſe plaintive ſtrains, he has alſo interwoven ſeveral circumſtances relating to his own hiſtory and to that of contemporary perſons.

Before the publication of the Shepheards Calender, he had been induced, by the advice of his friend Harvey, to quit his obſcure abode in the country, and to remove to London. This removal is dated by Mr. Ball, in his Life of Spenſer prefixed to his edition of the Calender, in 1578. By Harvey, it is generally allowed, he was introduced to the accompliſhed Philip Sidney; who, juſtly appreciating the talents of Spenſer, recommended him to his uncle the Earl of Leiceſter. The poet was alſo invited

[1] See what E. K. relates of this hard-hearted fair, in his notes on the firſt Eclogue, vol. 1. p. 30. The author of the Life of Spenſer, prefixed to Church's edition of the Faerie Queene, obſerves, in conſequence of E. K.'s information, *that the name being well ordered will betray the* VERY NAME *of Spenser's Love and Miſtreſs*, "that as *Roſe* is a common Chriſtian name, ſo in *Kent* among the Gentry under Henry VI. in Fuller's *Worthies*, we find in Canterbury the name of John *Lynde*."—If *Roſe Lynde* be the perſon deſigned, ſhe has the honour alſo to have her poetical name adopted by Dr. Lodge, a contemporary poet with Spenſer, who wrote a collection of Sonnets entitled *Roſalind*; and by Shakſpeare, who has preſented us with a very engaging *Roſalind*, in *As you like it*.

to the family-ſeat of Sidney at Penſhurſt in Kent, where he was probably employed in ſome literary ſervice, and at leaſt aſſiſted, we may ſuppoſe, the Platonick and chivalrous ſtudies of the gallant and learned youth who had thus kindly noticed him. We may thus underſtand the paſſage, as well the old commentators remark, in the fourth Eclogue, ver. 21.

> Colin thou kenſt, the *ſoutherne ſhepheards boye;*
> Him Love hath wounded &c.

"Seemeth hereby," ſays E. K., "that Colin *pertaineth* to ſome Southern nobleman, and perhaps in Surrey, or *Kent* the rather, becauſe he ſo often nameth the *Kentiſh* downes, and before *As lithe as laſſe of* KENT." In the ſixth Eclogue alſo, where Hobbinol adviſes Colin to forſake the ſoil that had bewitched him, and to repair to vales more fruitful, the commentator informs us that this is no poetical fiction, but a true deſcription of the advice to which the poet had wiſely liſtened. In the tenth Eclogue, Spenſer celebrates the Earl of Leiceſter as "the Worthy whom the Queen loves beſt;" according to E. K.'s illuſtration. The eleventh is conjectured to have been written at Penſhurſt. Nor was the poet unnoticed, in regard to his advancement in the world, by this nobleman; as we ſhall preſently ſee.

The Dedication, therefore, of the Shepheards Calender to "Maiſter Philip Sidney" is a proof of gratitude as well as of judgement; to which the poet, "not obvious, not obtruſive," modeſtly ſubſcribes himſelf *Immerito;* by which appellation alſo Harvey afterwards addreſſes him in his Letters. The commentator on the Calender has prefixed to the Poem a Letter to Harvey, which diſplays with remarkable acuteneſs the deſign of the Paſtoral; in which Spenſer is ſtyled the *unknown* and *new* poet, but who, "as ſoon as he ſhall be known, ſhall be beloved of all, embraced of the moſt, and wondered at of the beſt." Congenial as we may ſuppoſe the ſtudies of Sidney and Spenſer to have been, Sidney has not however given unqualified [m] praiſe to the Calender. "The Shepheards Kalender," he ſays, in his *Defence of Poeſie,* "hath much *poetrie* in his Eclogues, indeede

[m] Sir Philip, however, in his *Defence of Poeſie,* evidently alludes, with particular commendation, in the following paſſage, to the ſatirical turn of the *Shepheards Calender:* "Is it then the *Paſtorall Poeme* which is miſliked? (For perchance where the hedge is loweſt they will ſooneſt leap over.) Is the poor pipe diſdained, which ſometimes, out of Melibeus' mouth, can ſhewe the miſerie of people under hard lords and ravening ſouldiers? And againe by *Tityrus,* what bleſſedneſſe is derived to them that lye loweſt, from the goodneſſe of them that ſit higheſt? Sometimes, under *the prettie tales of wolves and ſheepe,* can include the whole conſiderations of wrong doing and patience; ſometimes ſhew that contentions for trifles can get but a trifling victorie, &c."

worthie the reading if I be not deceived. That ſame framing of his ſtile to an old ruſticke language, I dare not allow; ſince neither Theocritus in Greeke, Virgil in Latin, nor Sannazarius in Italian, did affect it." Yet Webbe, in his *Diſcourſe of Engliſh Poetry*, can find no blemiſh exiſting in it; and Francis Meres, in his *Wit's Treaſury*, ſays, "As Theocritus is famed for his Idyllia in Greek, and Virgil for his Eclogs in Latin; ſo Spenſer, their imitator in his Shepheards Calendar, is renowned for the like argument, and honoured for fine poetical invention and moſt exquiſite wit." The Poem indeed gained ſo many admirers as to paſs through [a] five editions while Spenſer lived. Yet the *name* of Spenſer, as the author, appears for ſome time to have been not generally known. For to a manuſcript tranſlation of the poem into Latin verſe by John Dove, preſerved in the [b] Library of Caius College Cambridge, a Dedication to the Dean and Subdean of

[a] Viz. in 1579, 1581, 1586, 1591, 1597.

[b] Numbered 595 in the valuable collection of manuſcripts belonging to this ſociety. While I was at Cambridge in the ſummer of 1803, in ſearch of materials for this edition, the manuſcript had been miſlaid. On its being afterwards found, the Maſter of the College very obligingly committed it to the care of one of the Fellows who was coming to London, in order that I might, without further trouble, make ſuch uſe of it as I ſhould think proper. I am proud to acknowledge this mark of literary kindneſs.

Chriſt Church Oxford is prefixed, which ſhews that the tranſlator had never heard of *Spenſer*, and had never ſeen the *firſt* edition of what he had tranſlated. The Dean and Subdean, to whom this tranſlation is addreſſed, are Dr. James and Dr. Heton, of whom the former held the Deanery from 1584 to 1596. It is remarkable that the tranſlator ſpeaks of this *unowned* poem (to adopt the tranſlator's own alluſion) as almoſt buried in oblivion: "Prodiit (ornatiſſimi viri) anno ſalutis 1581 libellus quidam ἀδέσποτος rithmo Anglicano elegantèr compoſitus, qui vulgari nomine et titulo Calendarium Paſtorum inſcribebatur, inſigniſſimo D. P. Sidneio dedicatus, cui tum noviter divulgato docti vehementèr applauſerunt. Quia illuſtriſſimus eques ſuo patrocinio non indignum judicavit, eundem etiam latinitate donatum in veſtri nominis dignitate apparere volui, veſtrum nomen conjunctim affari, vos patronos aſciſcere, partim ut aliquam obſervantiæ meæ ſignificationem vobis darem quibus me plurimum debere agnoſco, partim ut *hoc opuſculum jam penè deletum et quaſi ſepultum* de novo veſtræ lectioni ſecundò commendarem; vel, ſi non integrum, ſaltem Æglogas 7, 9, etc. quibus ſenſus ineſt longè diviniſſimus. Spero vobis non ingratum fore hoc meum ſtudium, quum non ſitis Morrelli,

non Davides, non Palinodi, et pſeudapoſtoli; ſed Algrindi, ſed Pierci, et Thomalini, orthodoxi paſtores, &c." The poetical tranſlation is by no means indifferent; and there is ſubjoined to it an Elegy, in very reſpectable Latin hexameters, on the death of *Algrind*, that is, Archbiſhop *Grindal*, whom Spenſer deſigns, in his fifth Eclogue, under [p] that anagrammatick name; as in the ſeventh he alſo deſigns Biſhop Elmer or Aylmer, under [q] that of *Morrell*.

If Mr. Dove's tranſlation has repreſented the fame of the Shepheards Calender as ſleeping, let us oppoſe to his evidence the acknowledged

[p] Archbiſhop Grindal appears, by theſe commendations of Spenſer and Dove, to have been greatly reſpected on account of the mildneſs of his diſpoſition. The puritans claimed him, unjuſtly, as their own. Dr. Drant, another contemporary poet, (of whom further mention is preſently made,) wrote and publiſhed a poem alſo in praiſe of Grindal, which he named, by way of eminence, *Præſul*. The memory of Grindal indeed will continue to be the theme of gratitude, while Queen's College Oxford, and Pembroke Hall Cambridge, ſhall exiſt. See Strype's Life of this prelate.

[q] Dr. Elmer or Aylmer, Biſhop of London, excited the diſpleaſure of Spenſer perhaps, in conſequence of his ceaſing to inveigh againſt the ſuperior clergy; for "when he firſt became a preacher," ſays Sir John Harington, "he followed the popular phraſe and faſhion of the younger divines of thoſe tymes, which was to *inveigh againſt the ſuperfluities of the churchmen*:—of which not long after, by reading and conference, he was throughly cured.—Certain it is, no biſhop was more perſecuted and taunted *by the puritans of all ſorts* then he was, by lybells, by ſcoffs, by open railing, and privy backbiting." *Briefe View of the State of the Ch. of Eng.* 12mo. 1653, p. 18. See alſo a ſlander upon this biſhop refuted in Fulke's *Retentive to ſtay good Chriſtians in true Faith*, 12mo. Lond. 1580, p. 59.

utility of the poem, within the period in which he deplores its *ſuppoſed burial*, as ſubſervient not only to the ſolacing the troubled ſpirit, but to the illuſtration of perhaps the moſt abſtruſe ſubject within the circle of Engliſh literature, *The Logick of the Law!* Abraham Fraunce, (a poet as well as a barriſter, and the friend of Sir Philip Sidney,) who tells us that "ſeaven yeares were almoſt overgone him ſince he began to be a medler with Logicall meditations," publiſhed in 1588 [r] "The Lawiers Logike;" and in his Preface he ſays he had read his meditations ſix times over within the ſeven years, "thriſe at S. Iohns colledge in Cambridge, thriſe at Grays Inne in London. After application of Logike to Lawe," he continues, "and examination, of Lawe by Logike, I made playne the precepts of the one by the practiſe of the other, and called my booke, The Lawyers Logike; not as though Logike were tyed

[r] "The Lawiers Logike, exemplifying the præcepts of Logike by the practiſe of the common Lawe, by Abraham Fraunce. Lond. 1588." 4to. A poetical Dedication to Henry Earle of Pembrooke is prefixed. Fraunce is a writer of verſes, and ſhines particularly as an Engliſh *hexametriſt*. His *Counteſſe of Pembrokes Yvychurch*, and his tranſlation of part of Heliodorus, are written in melodious dactyls and ſpondees, to the no ſmall admiration of Sidney, Harvey, &c. Sidney adopted, in his *Arcadia*, almoſt every kind of Latin verſe for his Engliſh ſongs. Fraunce appears to have been intimate with Spenſer, and to have ſeen the *Faerie Quecne* long before it was publiſhed. See the note on *Faer. Qu.* B. i. C. vii. ſt. 32.

only unto Law, but for that our Law is moſt fit to expreſſe the præcepts of Logike. Yet, becauſe many love Logike that never learne Lawe, I have reteyned thoſe ould examples of *the new Shepheards Kalender*, which I firſt gathered; and thereunto added theaſe alſo out of our Law bookes, which I lately collected."—I ſelect a pithy illuſtration from the tenth chapter of the firſt book: "Of Oppoſites. Oppoſites are eyther Diſparates or contraries. Diſparates are ſundry oppoſites wherof one is equally and in like manner oppoſed unto many. Hobbinoll in Aprill in his ſong of Eliſa:

> Bring here the pincke, and purple cullambine,
> with gelliflowres:
> Bring coronations, and ſops in wine, &c. &c.

All which herbes bee equally differing one from another, and are therefore Diſparates. M. Plowden, Fol. 170. a. b. Mes vn groſſe noſme poyet conteigner diuers choſes corporall, come Manor, Monaſtery, Rectory, Caſtell, Honor, et tiels ſemblables. Car eux ſont choſes compound, et poyent conteyner tout enſemble meſſuages, terres, prees, bois, et tiels ſemblables." I will add another inſtance, which may perhaps entitle me to the thanks of the next editor of Plowden, as it exhibits a *correction* of that great lawyer! "Of Contraries.

Repugnant arguments bee ſuch contraries, whereof one is ſo oppoſite to one, or at the moſt to two, as that there can never any agreement bee found betweene them. So warre is onely oppoſite to peace: but covetouſneſs to liberality and prodigalitie, yet more to prodigality. Perigot in Auguſt:

Ah Willy, when the hart is ill aſſayde,
How can bagpipe or ioynts be well apayde?

Maiſter Plowden, Fol. 467. a. Et iſſint il apiert *diverſitie*, (hee ſhould have ſayde rather *Repugnancy*,) enter les deux equities; car l'un abridge, l'auter enlarge; l'un dymyniſha, l'auter amplifie; l'un tolla de le letter, l'auter ad al ceo."

Theſe remarkable circumſtances relating to the firſt publication, by which Spenſer became diſtinguiſhed, being noticed; it is now neceſſary to turn to his correſpondence with Harvey. And the following Letter will at once inform us of his ſituation, his employment of time, and his expectations.

"*To the Worſhipfull his very ſingular good friend, Maiſter G. H. Fellow of Trinitie Hall in Cambridge.*

"Good Maiſter G.—I perceive by your moſt curteous and frendly letters your good

will to be no leſſe in deed, than I alwayes eſteemed. In recompence wherof, think I beſeech you, that I wil ſpare neither ſpeech nor wryting, nor aught elſe, whenſoever and whereſoever occaſion ſhall be offred me: yea, I will not ſtay till it be offred, but will ſeeke it in al that poſſibly I may. And that you may perceive how much your counſel in al things prevaileth with me, and how altogither I am ruled and over-ruled thereby; I am now determined to alter mine owne former purpoſe, and to ſubſcribe to your advizement: being notwithſtanding reſolved ſtil to abide your farther reſolution. My principal doubts are theſe. Firſt, I was minded for a while to have intermitted the uttering of my writings, leaſte, by over-much cloying their noble eares, I ſhould gather a contempt of myſelf, or elſe ſeeme rather for gaine and commoditie to doe it, for ſome ſweetneſſe that I have already taſted. Then alſo me ſeemeth the work too baſe for his excellent [a] lordſhip, being made in honour of a private perſonage unknowne, which of ſome ylwillers might be upbraided, not to be ſo worthie, as you knowe ſhe is; or the matter not ſo weightie, that it ſhould be offred to ſo weightie a perſonage, or the like. The ſelfe

[a] The Earl of Leiceſter, I ſuppoſe.

former title ſtill liketh me well ynough, and your fine addition no leſſe. If theſe, and the like doubtes, maye be of importaunce in your ſeeming, to fruſtrate any parte of your advice, I beſeeche you, without the leaſte ſelfe love of your own purpoſe, councell me for the beſte: and the rather doe it faithfullye, and carefully; for that, in all things, I attribute ſo muche to your iudgement, that I am evermore content to adnihilate mine owne determinations, in reſpecte thereof. And indeede for your ſelfe, to, it ſitteth with you now, to call your wits and ſenſes togither (which are alwaies at call) when occaſion is ſo fairely offered of eſtimation and preferment. For whiles the yron is hote, it is good ſtriking, and minds of nobles varie as their eſtates. *Verùm ne quid durius.*

I pray you bethinke you well hereof, good Maiſter G. and forthwith write me thoſe two or three ſpecial points and caveats for the nonce; *De quibus in ſuperioribus illis mellitiſſimis longiſſimisq; litteris tuis.* Your deſire to heare of my late beeing with hir Maieſtie, muſt dye in it ſelfe. As for the twoo worthy gentlemen, [t] Maſter Sidney, and Maſter Dyer,

[t] Sidney and Dyer appear to have been particular friends. Harvey calls them "the Caſtor and Pollux of poetry." In Daviſon's *Poetical Rapſodie*, edit. 1602, two paſtoral Odes are to be found, made "by Sir P. Sidney upon his meeting with his two worthy friends, and fellow-poets, Sir Edward Dier and M. Fulke Grevill."

they have me, I thanke them, in ſome uſe of familiarity: of whom, and to whome, what ſpeache paſſeth for youre credite and eſtimation, I leave your ſelfe to conceive, having alwayes ſo well conceived of my unfained affection, and zeale towardes you. And nowe they have proclaimed in their ἀρειωπαγῳ a general ſurceaſing and ſilence of balde rymers, and alſo of the verie beſte to: in ſteade whereof, they have, by authoritie of their whole ſenate, preſcribed certaine lawes and rules of quantities of Engliſh ſillables, for Engliſh verſe: having had thereof already great practiſe, and drawen mee to their faction. Newe bookes I heare of none, but only of [u] one, that writing a certaine booke, called *The Schoole of Abuſe*, and dedicating it to Maiſter Sidney, was for hys labor ſcorned; if at leaſte it be in the goodneſſe of that nature to ſcorne. Such follie is it, not to regarde aforehande the inclination and qualitie of him, to whome wee dedicate oure bookes. Suche mighte I happily incurre, entituling *My* [x] *Slomber*, and the other pamphlets, unto his honor.

[u] Stephen Goſſon; whoſe book was firſt publiſhed in 1579. He was a preacher, and a writer of verſes; noted, according to Antony Wood, for his admirable penning of paſtorals; yet very ſevere "againſt Poets, Pipers, Players, and their Excuſers," as he is pleaſed thus to claſs them, in his *Schoole of Abuſe* and in his *Apologie* (publiſhed in the ſame year) for the ſaid didactick work!

[x] *A Sennights Slumber*, as it is entitled in the bookſeller's

I meant them rather to Maiſter Dyer. But I am, of late, more in love wyth my Engliſhe [y] verſifying, than with ryming: whyche I ſhould have done long ſince, if I would then have followed your councell. *Sed te ſolum iam tum ſuſpicabar cum Aſchamo ſapere; nunc Aulam video egregios alere Poëtas Anglicos.*

Maiſter [z] E. K. hartily deſireth to be commended unto your Worſhippe, of whom, what accompte he maketh, your ſelfe ſhall hereafter perceive, by hys paynefull and dutifull verſes of your ſelfe.

Thus much was written at Weſtminſter yeſternight; but comming this morning, beeyng the ſixteenth of October [1579] to Myſtreſſe Kerkes, to have it delivered to the carrier, I receyved youre letter, ſente me the laſte weeke; whereby I perceive you other whiles continue

addreſs to the reader, prefixed to the *Complaints*. See the Liſt of editions.

[y] We lament the perverted taſte of Spenſer in this reſpect. But he afterwards paid little or no attention to this *verſifying*. He means, by *verſifying*, the unnatural adaptation of Engliſh verſe to Latin proſody; of which further notice is preſently taken.

[z] The commentator on the *Shepheards Calender*, whoſe labours were joined to the poem on its firſt appearance. By the mention of Myſtreſſe *Kerkes*, in the next paragraph, ſome have been led to aſſign the name of *Edward Kerke* to the old ſcholiaſt. Some alſo have not failed to ſuppoſe that *King* might be the name; and, that the force of gueſſing might no further go, to imagine even the poet and the commentator the ſame perſon!

your old exerciſe of verſifying in Engliſh; whych glorie I had now thought ſhoulde have bene onely ours heere at London, and the Court.

Truſte me, your verſes I like paſſingly well, and envye your hidden paines in this kinde, or rather maligne and grudge at your ſelfe, that woulde not once imparte ſo muche to me. But, once or twice, you make a breache in Maiſter [a] Drant's rules: *quod tamen condonabimus tanto Poëtæ, tuæq ipſius maximæ in his rebus autoritati.* You ſhall ſee, when we meete in London, (whiche, when it ſhall be, certifye us) howe faſt I have followed after you in that courſe: beware, leaſte in time I overtake you. *Veruntamen te ſolùm ſequar, (ut ſæpenumerò ſum profeſſus,) nunquam ſané aſſequar, dum vivam.* And nowe requite I you with the like, not with the verye beſte, but with the verye ſhorteſt, namely, with a fewe Iambickes. I dare warrant, they be preciſely perfect, for the feete, (as you can eaſily iudge) and varie not one inch from the rule. I will imparte yours to Maiſter Sidney, and

[a] Among the many publications by Drant, I have not diſcovered *theſe Rules*; which may be a ſubject of deep lamentation to Engliſh hexametriſts, and pentametriſts, atque id genus omne, unleſs they have been more fortunate in their ſearch! Tanner's liſt of his publications is copious. Drant was of St. John's College, Cambridge, afterwards prebendary of Chicheſter and archdeacon of Lewes. See his character in Warton's *Hiſt. of Eng. Poetry*, vol. iii. p. 429.

Maiſter Dyer, at my nexte going to the courte. I praye you, keepe mine cloſe to your ſelfe, or your verie entire friendes, Maiſter [b] Preſton, Maiſter [c] Still, and the reſte.

Iambicum Trimetrum.

[d] Unhappie Verſe! the witneſſe of my unhappie ſtate,
Make thy ſelfe fluttring wings of thy faſt flying
Thought, and fly forth unto my Love wherſoever ſhe be:

Whether lying reaſtleſſe in heavy bedde, or elſe
Sitting ſo cheereleſſe at the cheerfull boorde, or elſe
Playing alone careleſſe on hir heavenlie virginals.

If in bed; tell hir, that my eyes can take no reſte:
If at boorde; tell hir, that my mouth can eate no meate:
If at hir virginals; tel hir, I can heare no mirth.

[b] Preſton, firſt of King's College, Cambridge, afterwards Maſter of Trinity Hall, was the author of "A Lamentable Tragedy mixed ful of pleaſant mirth, conteyning the life of Cambiſes king of Percia, &c." which is ſaid to have rendered the author an object of ridicule. He wrote alſo "A geliflower or ſwete marygolde, wherein the frutes of teranny you may beholde." See the *Biographia Dramatica*, Art. Preſton, (Thomas) and Cambyſes. See alſo *Bibliograph. Poetica.*

[c] Still, who was afterwards biſhop of Bath and Wells, is believed to be the author of *Gammer Gurtons Needle*, the earlieſt exhibition of what "looks like a regular comedy" in our language. See *Biograph. Dram.* Art. Still, (John) and Malone's *Hiſt. Acc. of the Eng. Stage.* "His breeding," ſays Sir John Harington, "was from his childhood in good litterature, and partly in muſick, which was counted in thoſe days a preparative to divinitie.—To conclude of this biſhop, without flatterie, I hold him a rare man for preaching, for arguing, for learning, for living." *Briefe View of the State of the Church of England in Q. Eliz. time*, &c. edit. 1653. 12mo. p. 119.

[d] Admitted into Daviſon's *Poetical Rapſodie*, edit. 1611. And ſince reprinted in Warton's *Obſervations on the Faerie Queene*, in Waldron's *Literary Muſeum*, and in Neve's *Curſory Remarks on the Engliſh Poets.*

Aſked why? ſay, Waking love ſuffereth no ſleepe:
Say, that raging love dothe appall the weake ſtomacke:
Say, that lamenting love marreth the muſicall.

Tell hir, that hir pleaſures were wonte to lull me aſleepe:
Tell hir, that hir beautie was wonte to feede mine eyes:
Tell hir, that hir ſweete tongue was wonte to make me mirth.

Now doe I nightly waſte, wanting my kindely reſte:
Now doe I dayly ſtarve, wanting my lively foode:
Now doe I alwayes dye, wanting thy timely mirth.

And if I waſte, who will bewaile my heavy chaunce?
And if I ſtarve, who will record my curſed end?
And if I dye, who will ſaye, *This was Immerito?*

I thought once agayne here to have made an ende, with a heartie *Vale*, of the beſt faſhion; but loe! an ylfavoured miſchaunce. My laſt farewell, whereof I made great accompt, and much marvelled you ſhoulde make no mention thereof, I am nowe tolde, (in the Divels name) was thorough one man's negligence quite forgotten, but ſhoulde nowe undoubtedly have beene ſent, whether I hadde come, or no. Seing it can now be no otherwiſe, I pray you take all togither, wyth all their faultes: and nowe I hope you will vouchſafe mee an anſweare of the largeſt ſize, or elſe I tell you true, you ſhall bee verye deepe in my debte; notwythſtandyng thys other ſweete, but ſhorte letter, and fine, but fewe verſes. But I woulde

rather I might yet ſee youre owne good ſelfe, and receive a reciprocall farewell from your owne ſweete mouth.

Ad Ornatiſſimum virum, multis jam diu nominibus Clariſſimum, G. H., Immerito ſui, mox in Gallias Navigaturi, Ἐυτυχεῖν.

SIC malus egregium, ſic non inimicus amicum,
Sicq; novus veterem jubet ipſe Poeta Poetam
Salvere; ac cœlo, poſt ſæcula multa, ſecundo
Jam reducem, cœlo magè quàm nunc ipſe, ſecundo
Utier; Ecce deus (modo ſit deus ille, renixum
Qui vocet in ſcelus, & juratos perdat amores,)
Ecce deus mihi clara dedit modo ſigna marinus,
Et ſua veligero lenis parat æquora ligno:
Mox ſulcando ſuas etiam pater Æolus iras
Ponit, & ingentes animos Aquilonis——
Cuncta vijs ſic apta meis; ego ſolus ineptus.
Nam mihi neſcio quo mens ſaucia vulnere, dudum
Fluctuat ancipiti pelago, dum navita proram
Invalidam validus rapit, huc Amor & rapit illuc;
Conſilijs Ratio melioribus uſa, decuſq;
Immortale levi diffiſſa Cupidinis arcu,
Angimur hoc dubio, & portu vexamur in ipſo.
Magne pharetrati nunc tu contemptor Amoris
(Id tibi dij nomen precor haud impune remittant)
Hos nodos exſolve, & eris mihi magnus Apollo;
Spiritus ad ſummos, ſcio, te generoſus honores
Exiſtimulat, majuſq; docet ſpirare Poëtam.
Quàm levis eſt Amor, & tamen haud levis eſt amor omnis!
Ergo nihil laudi reputas æquale perenni,
Præq; ſacro ſanctâ ſplendoris imagine, tanti
Cætera quæ vecors uti numina vulgus adorat;
Prædia, Amicitias, Urbana peculia, Nummos,

Quæq; placent oculis, Formas, Spectacula, Amores,
Conculcare ſoles ut humum, & ludibria ſenſûs;
Digna meo certe Harveio, ſententia digna
Oratore Amplo, & generoſo pectore, quam non
Stoica formidet veterum ſapientia, vinclis
Sancire æternis; ſapor haud tamen omnibus idem.
Dicitur effæti proles facunda Laërtæ,
Quamlibet ignoti jactata per æquora cœli,
Inq; procelloſo longum exſul gurgite, ponto
Præ tamen amplexu lachrymoſæ conjugis, ortus
Cæleſtes, divûmq; thoros ſpreviſſe beatos:
Tantúm Amor, & Mulier, vel amore potentior, Illum;
Tu tamen illudis (tua Magnificentia tanta eſt)
Præq; ſubumbratâ ſplendoris imagine, tanti
Præq; illo, meritis famoſis, nomine parto;
Cætera quæ vecors uti numina vulgus adorat,
Prædia, Amicitias, Armenta, Peculia, Nummos,
Quæq; placent oculis, Formas, Spectacula, Amores,
Quæq; placent ori, quæq; auribus, omnia temnis;
Næ tu grande ſapis! (*ſapor at ſapientia non eſt,*)
Omnis & in parvis bene qui ſcit deſipuiſſe,
Sæpe ſupercilijs palmam ſapientibus aufert;
Ludit Ariſtippum modo tetrica turba ſophorûm;
Mitia purpureo moderantem verba tyranno,
Ludit Ariſtippus dictamina vana ſophorum,
Quos levis emenſi male torquet culicis umbra.
Et quiſquis placuiſſe ſtudet heroibus actis,
Deſipuiſſe ſtudet; ſic gratia creſcit ineptis.
Deniq; laurigeris quiſquis ſua tempora vittis
Inſignire volet, populoq; placere faventi,
Deſipere inſanus dicit, turpemq; pudendæ
Stultitiæ laudem quærit. Pater Ennius unus
Dictus, innumeris ſapiens; laudatur at ipſe
Carmina veſano fudiſſe loquentia vino:
Nec tu, (pace tuâ,) noſtri Cato maxime sêcli,
Nomen honorati ſacrum mereare Poëtæ,

Quantumvis illuſtre canas, & nobile carmen,
Ni ſtultire velis; ſic *ſtultorum omnia plena!*
Tuta ſed in medio ſupereſt via gurgite; nam qui
Nec reliquis nimium vult deſipuiſſe videri,
Nec ſapuiſſe nimis, ſapientem dixeris; unum
Hinc te merſerit unda, illinc combuſſerit ignis;
Nec tu delicias nimis aſpernare fluentes,
Nec ferò Dominam venientem in vota, nec aurum,
Si ſapis, oblatum: Curijs ea Fabricijſq;
Linque, viris miſeris miſeranda ſophiſmata, quoniam
Grande ſui decus ij, noſtri ſed dedecus ævi;
Nec ſectare nimis; res utraq; crimine plena.
Hoc bene qui callet (ſi quis tamen hoc bene callet)
Scribe vel invito ſapientem hunc Socrate ſolum.
Vis facit una pios; juſtos facit altera, & alt'ra
Egregie cordata, ac fortia pectora; verùm
Omne tulit punctum qui miſcuit utile dulci.
Dij mihi dulce diu dederant, verùm utile nunquam;
Utile nunc etiam, ô utinam quoq; dulce dediſſent!
Dij mihi, quippe dijs æqualia maxima parvis,
Ni nimis invideant mortalibus eſſe beatis,
Dulce ſimul tribuiſſe queant, ſimul utile; tanta
Sed Fortuna tua eſt, pariter quæq; utile quæq;
Ducle dat ad placitum: ſævo nos ſydere nati
Quæſitum imus eam per inhoſpita Caucaſa longè,
Perq; Pyrenæos montes, Babyloniq; turpem;
Quod ſi quæſitum hec ibi invenerimus, ingens
Æquor inexhauſtis permenſi erroribus ultra
Fluctibus in medijs ſocij quæremus Ulyſſis:
Paſſibus inde deam feſſis comitabimur ægram,
Nobile cui furtum quærenti defuit orbis:
Namq; ſinu pudet in patrio, tenebriſq; pudendis,
Non nimis ingenio Juvenem infœlice virentes
Officijs fruſtrà deperdere vilibus annos;
Frugibus & vacuas ſperatis cernere ſpicas.
Ibimus ergò ſtatim; (quis eunti fauſta precetur?)

Et pede clivoſas feſſo calcabimus Alpes.
Quis dabit interea conditas rore Britanno,
Quis tibi Litterulas, quis carmen amore petulcum!
Muſa ſub Oebalij deſueta cacumine montis,
Flebit inexhauſto tam longa ſilentia planctu,
Lugebitq; ſacrum lacrymis Helicona tacentem:
Harveiuſq; bonus (charus licet omnibus idem)
Idq; ſuo merito prope ſuavior omnibus, unus
Angelus & Gabriel, quamvis comitatus amicis
Innumeris, Geniûmq; choro ſtipatus amæno,
Immerito tamen unum abſentem ſæpè requiret;
Optabitq; *Utinàm meus his* EDMUNDUS *adeſſet,*
Qui nova ſcripſiſſet, nec amores conticuiſſet
Ipſe ſuos; & ſæpe animo verbiſq; benignis
Fauſta precaretur, *Deus illum aliquando reducat!* &c.

Plura vellem per Charites, ſed non licet per Muſas. Vale, Vale plurimùm, Mi amabiliſſime Harveie, meo cordi, meorum omnium longè chariſſime.

I was minded alſo to have ſent you ſome Engliſh verſes, or rymes, for a farewell: but, by my troth, I have no ſpare time in the world, to thinke on ſuch toyes, that you knowe will demaund a freer head than mine is preſently. I beſeeche you by all your curteſies and graces, let me be anſwered, ere I goe: which will be, (I hope, I feare, I thinke) the next weeke, if I can be [c] diſpatched of my Lorde. I goe thither, as ſent by him, and maintained moſt-what of him: and there am to employ my time, my

[c] See the quotation, however, preſently cited from Harvey's anſwer to this Letter.

body, my minde, to his honours ſervice. Thus, with many ſuperhartie commendations and recommendations to your ſelfe, and all my friendes with you, I ende my laſt farewell, not thinking any more to write to you before I goe: and with all committing to your faithfull credence the eternall memorie of our everlaſting friendſhip; the inviolable memorie of our unſpotted friendſhippe; the ſacred memorie of our vowed friendſhip; which I beſeech you continue with uſuall writings, as you may; and of all things let me heare ſome newes from you. As gentle M. Sidney, I thanke his good worſhip, hath required of me, and ſo promiſed to doe againe, *Qui monet, ut facias, quod jam facis;* you knowe the reſt. You may alwayes ſend them moſt ſafely to me by Miſtreſſe Kerke, and by none other. So once againe, and yet once more, farewell moſt hartily, mine owne good Maſter H. and love me, as I love you, and thinke upon poore *Immerito*, as he thinketh uppon you.

Leyceſter Houſe, this 16 of October, 1579 [f],

Per mare, per terras,
Vivus, mortuuſq;
Tuis IMMERITO."

[f] He ſays in a former part of this letter that it was the *ſixteenth* day of month. See p. xxi. The date 5 at this concluſion, in the original publication, is therefore a miſtake.

In Harvey's anſwer to this Letter, dated "Trinitie Hall, 23. Octob. 1579," he deſires Spenſer to give him "leave to playe the counſaylour a while;" and he conjures him, "by the contents of the Verſes and Rymes encloſed," (viz. *Certaine Latin Verſes, of the frailtie and mutabilitie of all things, ſaving onely vertue;* written by M. Doctor Norton, paraphraſtically varied by M. Doctor Gouldingham, tranſlated by olde Maiſter Wythepol, and paraphraſtically varied in Engliſh by Harvey himſelf;) "and by al the good and bad Spirites that attende upon the Authors themſelves, immediately upon the contemplation thereof, to abandon all other fooleries, and honour Vertue, the onely immortall and ſurviving Accident amonſt ſo manye mortall and ever-periſhing Subſtances." After this judicious advice, he preſently notices the Engliſh poem which Spenſer had ſent him: "Your Engliſhe *Trimetra* I lyke better than perhappes you will eaſily believe; and am to requite them wyth better or worſe, at more convenient leyſure. Marry, you muſt pardon me, I finde not your warrant ſo ſufficiently good and ſubſtantiall in lawe, that it can perſuade me they are all ſo preciſely for the feete, as your ſelfe over-partially weene and over-confidently avouche;" and he accordingly ſpecifies ſome errors committed by Spenſer in this ex-

ample of Engliſh verſe compoſed according to Latin rules; an attempt, which, however once the favourite employment of our poets in the age of Elizabeth, will be always too repulſive to gain many admirers or imitators; requiring, as it generally requires, a pronunciation moſt diſmal, moſt unmuſical, or moſt ridiculous; an attempt indeed, which has not eſcaped the laſh of [g] juſt and indignant ſatire. From the unprofitable criticiſm of Harvey I therefore turn to a more important remark in his Letter, in which he appears to have been juſtified: "As for *your ſpeedy and haſty travell*, methinks I dare ſtil wager al the books and writings in my

[g] See biſhop Hall's *Satires*, B. i. Sat. iv. where he rightly calls effuſions of this kind, "*rhymeleſs numbers*;" and adds,

"Unbid *iambics* flow from careleſs head!"

And in *Sat.* vi. having ridiculed thoſe who ſcorne "the home-ſpun thread of rhymes," he proceeds:

"Whoever ſaw a colt, wanton and wild,
"Yok'd with a ſlow-foot ox on fallow field,
"Can right areed how handſomely beſets
"Dull *ſpondees* with the Engliſh *dactylets*!
"If Jove ſpeak Engliſh in a thundring cloud,
"*Thwick thwack*, and *riff raff*, roars he out aloud!
"Fie on the forged mint that did create
"New coin of words never articulate."

See alſo a judicious obſervation of Naſh, in his *Foure Letters confuted*, 1592. Sign. G. 3. "The hexamiter verſe I graunt to be a gentleman of an auncient houſe, (ſo is many an engliſh beggar,) yet this clyme of ours hee cannot thrive in; our ſpeech is too craggy for him to ſet his plough in; hee goes twitching and hopping in our language like a man running vpon quagmiers vp the hill in one ſyllable, and down the dale in another; retaining no part of that ſtately ſmooth gate, which he vaunts himſelfe with amongſt the Greeks and Latins."

ſtudy, which you know I eſteeme of greater value than al the golde and ſilver in my purſe or cheſt, *that you wil not, that you ſhall not, I ſaye, bee gone over ſea, for al your ſaying neither the next nor the nexte weeke.*" And indeed it may juſtly be doubted whether Spenſer was ever employed on this intended commiſſion; which, ſome of his biographers have aſſerted, conſtituted him Agent for the Earl of Leiceſter in France and other foreign countries. For, by the date of Spenſer's next Letter to Harvey, we find him ſtill in London; and an interval of leſs than ſix months onely had elapſed, ſince his mention of an appointment; a period hardly ſufficient to have allowed him the exerciſe of *ſuch an appointment*, even in a ſmall degree; in regard to which we have alſo no further memorial.

Dr. Percy, the preſent biſhop of Dromore, poſſeſſes, as I have been informed by Mr. Cooper Walker, ſome books which belonged to Harvey; in which are manuſcript notes by this friend of Spenſer. I have ſeen the following pieces, which were alſo part of Harvey's library, and are now (bound in one volume) in the poſſeſſion of James Bindley, Eſq., in which are ſeveral obſervations written likewiſe by Harvey, applicable to the ſubjects of the ſeveral pieces; incidentally commending Gaſcoigne, biſhop Watſon, Cheke, and Aſcham; and ſhewing a great attachment to Italian literature, the taſte indeed of that period.

1. Medea, Tragedia di M. Lodovico Dolce, Venet. 1566.
2. Thieſte, Tragedia di M. L. Dolce, Venet. 1566.
3. Hecuba, et Iphigenia in Aulide, Erasmo Roterodamo interprete, &c. 1507.
4. An Italian Grammar, written in Latin by Scipio Lentulo, a Neapolitan, and turned into Engliſh by H. G. 1575.

Before I preſent the reader with Spenſer's next Letter to Harvey, it is neceſſary to obſerve that his firſt Letter, already given, affects the credibility of his [i] pretended introduction to Philip Sidney, on account of his preſentation to him of the ninth Canto of the firſt Book of the *Faerie Queene;* for it ſhews that he was known to Sidney previouſly to the publication of the *Shepheards Calender* in 1579. This incontrovertible fact refutes the opinion alſo of a very elegant writer, and of others leſs known to fame, [k] that "*the Dedication of the Shepheards Calender* ſeems to have procured Spenſer his firſt introduction to Sir Philp Sidney."

In Spenſer's ſecond Letter to Harvey, ſome intereſting remarks concerning his works occur. "*To my long approoved and ſingular good frende, Maſter G. H.* Good Maſter H. I doubt not but you have ſome great important matter in hande, which al this while reſtraineth youre penne, and wonted readineſſe in provoking me unto that, wherein your ſelfe now faulte. If there bee any ſuch thing in hatching, I pray you hartily, lette us knowe, before al the worlde ſee it. But if happly you dwell altogither in

[i] Life of Spenſer, prefixed to the folio edition of his Works in 1679; and Hughes's Life of Spenſer, prefixed to both his editions of the Works.

[k] Ellis's *Specimens of the early Engliſh Poets*, Art. Spenſer.

Juſtinians courte, and give your ſelfe to be devoured of ſecreate ſtudies, as of likelyhood you doe: yet at leaſt imparte ſome your olde, or newe, Latine, or Engliſhe, eloquent and gallant poeſies to us, from whoſe eyes, you ſaye, you keepe in a manner nothing hidden.

"Little newes is here ſtirred; but that olde greate matter ſtill depending. His [1] Honoure never better. I thinke the Earthquake was alſo there wyth you, (which I would gladly learne,) as it was here with us; overthrowing divers old buildings, and peeces of churches. Sure very ſtraunge to be hearde of in theſe countries, and yet I heare ſome ſaye, (I know not howe truely) that they have knowne the like before in their dayes. *Sed quid vobis videtur magnis Philoſophis?*

"I like your late Engliſhe Hexameters ſo exceedingly well, that I alſo enure my penne ſometime in that kinde: whyche I fynd indeede, as I have heard you often defende in worde, neither ſo harde nor ſo harſhe, that it will eaſily and fairely yeelde it ſelfe to oure moother tongue. For the onely, or chiefeſt hardneſſe, whyche ſeemeth, is in the accente; whyche ſometime gapeth, and as it were yawneth ilfavouredly; comming ſhorte of that it ſhould, and ſometime exceeding

[1] The Earl of Leiceſter.

the meaſure of the number, as in *Carpenter*, the middle ſillable being uſed ſhorte in ſpeache, when it ſhall be read long in verſe, ſeemeth like a lame goſling, that draweth one legge after hir: and *Heaven*, beeing uſed ſhorte as one ſillable when it is in verſe, ſtretched out with a diaſtole, is like a lame dogge that holdes up one legge. But it is to be wonne with cuſtome, and rough words muſt be ſubdued with uſe. For, why a God's name may not we, as [m] elſe the Greekes, have the kingdome of our owne language, and meaſure our accentes by the ſounde, reſerving the quantitie to the verſe?—Loe here I let you ſee my olde uſe of toying in rymes, turned into your artificial ſtraightneſſe of verſe by this *Tetraſticon*. I beſeech you tell me your fancie, without parcialitie.

See yee the blindefoulded pretie god, that feathered archer,
Of lovers miſeries which maketh his bloodie game?
Wote ye why, his moother with a veale hath covered his face?
Truſte me, leaſt he my Loove happely chaunce to beholde."—

I ſhould have omitted the preceding paragraph, for the ſame reaſon as I have omitted Harvey's criticiſm, if I had thought it juſtifiable to withold from the reader any *poetical*

[m] *Elſe* is perhaps a miſprint for *als* or *alſo*.

fragment of Spenſer; for to the name of *poetry* theſe Engliſh hexameters and pentameters, by the expreſſion of the author, evidently pretend; as does the wretched couplet immediately following:

" That which I eate, did I ioy, and that which I greedily gorged;
" As for thoſe many goodly matters leaft I for others."

Spenſer afterwards requeſts Harvey to ſend him the Rules and Precepts of Art which he obſerves in quantities; or elſe to follow thoſe which Drant had deviſed, Sidney improved, and himſelf augmented; leſt their diſcrepancy in this *important* point ſhould deſtroy each other's ſyſtem! Spenſer proceeds:

" Truſte me, you will hardly beleeve what greate good liking and eſtimation Maiſter Dyer had of youre [a] *ſatyricall verſes*, and I, ſince the viewe thereof, having before of my ſelfe had ſpeciall liking of *Engliſhe verſifying*, am even nowe aboute to give you ſome token what, and howe well therein, I am able to doe: for, to

[a] Spenſer, it ſeems, had prefixed to theſe ſatyrical verſes a Sonnet. See Harvey's *Foure Letters, and certaine Sonnets*, 1592. Sign F. 3. b. where Harvey, having given a dozen of his own hexameters, adds; " the verſe is not vnknowen; and runneth in one of thoſe *vnſatyricall Satyres*, which M. Spencer long ſince embraced with an overlooving Sonnet: a token of his affection, not a teſtimony of hys iudgement." The Sonnet is loſt; as is another poem alſo, of which E. K. has given us a line in his notes on the ſixth Eclogue of the *Shepheards Calender*.

tell your trueth, I mynde ſhortly, at convenient leyſure, to ſette forthe a booke in this kinde, whyche I entitle, *Epithalamion Thameſis*; whyche booke I dare undertake wil be very profitable for the knowledge, and rare for the invention, and manner of handling. For, in ſetting forth the marriage of the Thames, I ſhewe his firſt beginning and offspring, and all the countrey that he paſſeth thorough, and alſo deſcribe all the rivers throughout Englande, whyche came to this wedding, and their righte names, and right paſſage, &c. a worke, beleeve me, of much labour, wherein, notwithſtanding, Maſter Holinſhed hath muche furthered and advantaged me, who therein hath beſtowed ſingular paines, in ſearching oute their courſe, til they fall into the ſea.

O Tite, ſiquid, ego,
Ecquid erit pretii?

But of that more hereafter. Nowe, my *Dreames*, and *Dying Pellicane*, being fully finiſhed, (as I partelye ſignified in my laſte letters) and preſentlye to bee imprinted, I wil in hande forthwith with my [9] *Faerie Queene*,

[9] This is a direct proof that Spenſer had begun his great poem; he deſires the opinion of his friend upon it; which, as we ſhall preſently ſee, was not calculated to encourage the ardour of the poet.

whyche I praye you hartily ſend me with al expedition; and your friendly letters, and long expected judgement withal, whyche let not be ſhorte, but in all pointes ſuch as you ordinarilye uſe, and I extraordinarily deſire. *Multum vale.* Weſtminſter. *Quarto non. Aprilis* [Apr. 10,] 1580. *Sed, amato te, Meum Corculum tibi ſe ex animo commendat plurimùm: jamdiu mirata, te nihil ad literas ſuas reſponſi dediſſe. Vide quæſo, ne id tibi Capitale ſit: mihi certè quidem erit, neque tibi hercle impune, ut opinor. Iterum vale, et quàm voles ſæpè.*

Yours alwayes to commaunde,

IMMERITO.

Poſtcripte.

I take beſt my *Dreames* ſhoulde come forth alone, being growen by means of the Gloſſe, (running continually in manner of a paraphraſe,) full as great as my *Calendar*. Therin be ſome things excellently, and many things wittily, diſcourſed of E. K., and the pictures ſo ſingularly ſet forth and purtrayed, as, if Michael Angelo were there, he could (I think) nor amende the beſt, nor reprehend the worſt. I know you woulde lyke them paſſing wel. Of my [p] *Stem-*

[p] This work appears, by a ſubſequent extract from Harvey's Letter to Spenſer, to have been written in Latin. It was, no doubt, a curious and valuable deſcription of the Earl of

mata Dudleiana, and eſpecially of the ſundry apoſtrophes therein, addreſſed you knowe to whom, muſte more adviſement be had, than ſo lightly to ſende them abroade: howbeit, truſt me (though I doe never very well) yet, in my owne fancie, I never dyd better: *Veruntamen te ſequor ſolùm; nunquam verò aſſequar.*"

While this Letter was on its way to Harvey, Harvey had diſpatched a long epiſtle to Spenſer, dated the 7th of April, the day after the earthquake had happened; to which event Spenſer has [q] adverted. The fluency of Harvey's abuſe reſpecting the ſtate of learning and diſcipline at that time in the Univerſity, excluſive of his "ſhort but ſharpe and learned judgement of Earthquakes, forms the greater part of this epiſtle; from which I have [r] already extracted what relates to Spenſer's apparent diſappoint-

Leiceſter's genealogy; and "the ſundry apoſtrophes therein" we may reaſonably ſuppoſe to have been addreſſed to Sir Philip Sidney.

[q] See p. xxxiv. The date is aſcertained by a copy of verſes on the event in Yates's "Caſtell of courteſie, whereunto is adioyned the holde of humilitie, &c." 4to. 1582. Naſh is equally ſevere in regard to Harvey's *judgement*, and to his brother Richard Harvey's *Aſtrological diſcourſe*: he calls Gabriel "a roguiſh commenter upon earthquakes," and Richard's diſcourſe "a lewd piece of prophecie—John Doleta's propheſie of flying dragons, commets, *earthquakes*, and inundations; of which every miller made a comment, and not an oyſter-wife but mockt it." See the *Foure Letters confuted*, 1592; and *Have with you to Saffron-Walden*, 1596.

[r] See p. iii, &c.

ment at Cambridge; and of which ſpecies of illiberal remark no other ſpecimen, I conceive, is neceſſary. What he ſays of Spenſer's finiſhed and intended poetry, is too important to be omitted; "Commende mee to thine owne good ſelfe, and tell thy *Dying Pellicane*, and thy *Dreames*, from me, I wil now leave dreaming any longer of them, til with theſe eyes I ſee them forth indeede; And then againe, I imagine your [1] *Magnificenza* will holde us in ſuſpenſe as long for your [2] *nine Engliſh Comedies*, and your Latine *Stemmata Dudleiana*; whiche two ſhal go for my mony, when all is done; eſpecially if you woulde but beſtow one ſevennights polliſhing and trimming uppon eyther: Whiche, I pray thee, doe for my pleaſure, if not for their ſake, nor thine owne profite." There is alſo an allusion in it (worthy of quotation) to the *puritanical* controverſies which had exiſted at Cambridge: in regard to one of which Spenſer had already expreſſed a ſtrong opinion; "No more adoe *about* [3] *cappes*

[1] An allusion to the *Faerie Queene*. See Spenſer's Letter to Sir Walter Raleigh: "In the perſon of Prince Arthure I ſette forth *Magnificence* in particular, &c."

[2] See further remarks on theſe *nine Comedies* in a ſubſequent page.

[3] The oppoſition to the "*apparell and garments*" preſcribed by the Church of England, had indeed riſen to ſuch a height, as to occaſion "A Declaration in the name and defence of certaine Miniſters in London, refuſing to weare the apparell

and ſupplyſſes: Maiſter [x] *Cartwright* nighe forgotten. The man you wot of, conformable, with his ſquare cappe on his rounde heade, and non reſident at pleaſure, &c."

After the Letter, from which the preceding extracts have been made, there follows, in the ſame publication, another without date, entitled "A gallant familiar Letter, containing an anſwere to that of M. Immerito, with ſundry proper examples, and ſome precepts, of our Engliſhe reformed Verſifying." Of examples which ſupply occaſion principally for animadverſion, and of precepts which adminiſter no ſervice to Engliſh literature, extenſive notice, as I have before hinted, is hardly requiſite. Prefixed, however, to the author's *Encomium Lauri*, (one of his *examples*,) is a curious remark addreſſed to Spenſer: "Thinke uppon Petrarches

Arbor vittoriosa, triomfale,
Onor d' imperadori e di poete:

preſcribed by the lawes and orders of the realme:" which gave riſe to "A brieſe examination" of the ſame, in which the judgements of Peter Martyr and Bucer, on the point, are introduced, 4to. bl. l. Impr. by R. Jugge. Spenſer's affection to the non-conformiſts in this circumſtance, is viſible in the ſeventh Eclogue of his *Shepheards Calender*.

[x] Cartwright was a noted non-conformiſt as well as a ſcholar, and is ſaid to have been encouraged by the Earl of Leiceſter (Spenſer's friend) in the well-known oppoſition to Whitgift. See Iſaac Walton's *Life of Hooker*. Cartwright had been fellow of Trinity College, Cambridge; and was Lady Margaret's Profeſſor of Divinity, in the year when Spenſer became a member of the Univerſity.

and perhappes it will advaunce the wynges of your Imagination a degree higher; at the leaſt if any thing can be added to the loftineſſe of *his* conceite, *whom gentle Miſtreſſe Roſalinde once reported to have all the Intelligences at commaundement, and an other time chriſtened him Segnior Pegaſo.*" This alludes to the pleaſant days of love that were gone and paſt. And it is rather ſtrange that Harvey ſhould introduce a ſubject, of which the remembrance could not be very pleaſing to a deſerted lover. The *Encomium Lauri* thus commences; which I cite, in order to introduce Naſh's happy burleſque of it:

"What might I call this Tree? A *Laurell?* O bonny Laurell:

"Needes to thy bowes will I bow this knee, and vayle my bonetto."

And accordingly Naſh, in the *Foure Letters confuted*, deſcribes Harvey walking under the "ewe-tree at Trinitie Hall," and addreſſing it in the very ſame terms; and as making "verſes of weathercocks on the top of ſteeples, as he did once of the weathercocke of Allhallows in Cambridge:

"O thou weathercocke, that ſtands on the top of Allhallows,

"Come thy waies down, if thou dar'ſt for thy crowne, and take the wall on us!"

Harvey's *Encomium Lauri* is followed by what he calls *Speculum Tuſcaniſmi*, in other words, a repreſentation of the Earl of Oxford, as Naſh aſſures us, and as it was believed by others; although Harvey proteſts, on finding that "a company [y] of ſpeciall good fellowes would needes forſooth very courtly perſuade the Earle that the *Mirrour of Tuſcaniſmo* was palpably intended againſt him," he never meant to diſhonour that nobleman with the leaſt prejudicial word of his tongue or pen; and acknowledges his obligations to him while at Chriſt's College. The Mirrour, to whomſoever the application belongs, preſents a curious deſcription of a perſon whom (to adopt the phraſe of Shakſpeare) we muſt ſuppoſe "the glaſs of faſhion," in thoſe days, according to the Italian ſtyle; "[z] a *nobleman*," ſays Naſh, adopting the phraſes of Harvey, diſtinguiſhed by "new-faſhioned apparell and Tuſcaniſh geſtures, *cringing ſide necke, eye glauncing, fiſnomie ſmirking*;" and again, ſpeaking of theſe Letters to Spenſer, he names the Earl of Oxford expreſsly: Harvey "[a] came verie ſhort but yet ſharpe uppon my

[y] Foure Letters, &c. 1592.

[z] Foure Letters confuted, &c. 1592.

[a] Have with you to Saffron-Walden, 1596. The ſame fact is repeated in this publication, and in the Foure Letters confuted.

Lord of Oxford, in a rattling bundle of Engliſh hexameters!". Of which here followes a ſpecimen, as it reſpects the *new-faſhioned apparel*:

" For life *Magnificoes*, not a beck but glorious in ſhew,—
" Straite to the dock, like a ſhirte; and cloſe to the britch, like a diveling:
" A little apiſh hatte, cowched faſt to the pate, like an oyſter:
" French camarick ruffes, deepe with a witneſſe, ſtarched to the purpoſe.
" Delicate in ſpeach, queynte in araye, conceited in all poyntes;
" In courtly guyles, a paſſing ſingular odde man;
" For Gallantes a brave Myrrour, &c."

In the next obſervable part of Harvey's Letter, is a metamorphoſis of Spenſer's Emblems to his third Eclogue into the new-fangled hexameters; an inſult to ſimplicity, not indeed directly offered by Harvey himſelf; as it is the production, it ſeems, of his pupil *in this art of verſifying*; which, however, he tranſcribes with apparent ecſtaſy, and complacently adds, in reſpect to the barbarous transformation, and to other ſpecimens of his diſciple's rapid progreſs, " *not paſſing a worde or two corrected by mee!*"

After jeſting with Spenſer on the probability of his " living by *Dying Pellicanes*, and purchaſing great landes and lordſhippes with the money which his *Calendar* and *Dreames* have

[afforded] and will affourde him;" he proceeds with the criticiſm on the *Dreams* [b] already cited, and he adds this cold and taſteleſs remark upon the *Faerie Queene*: "In good faith I had once againe nigh forgotten *your Faerie Queene*: howbeit, by good chaunce I have nowe ſent hir home at the laſte, neither in better nor worſe caſe than I founde hir. And muſt you, of neceſſitie, have my judgement of hir in deede? To be plaine; I am voyde of al judgement, if your [c] *nine Comœdies*, whereunto, in imitation of Herodotus, you give the names of the Nine Muſes, (and in one mans fanſie not unworthily,) come not neerer Arioſtoes *Comœdies*, eyther for the fineneſſe of plauſible elocution, or the rareneſſe of poetical invention, than that *Elviſh Queene* doth to his *Orlando Furioſo*; which, notwithſtanding, you wil needes ſeeme to emulate, and hope to overgo, as you

[b] See p. v. &c.

[c] "It is to be lamented," ſays Mr. Cooper Walker in a letter to me, "that Spenſer's *nine Comedies*, ſo much extolled by Harvey, are loſt. It is ſuppoſed they were not dramatick poems, but a ſeries of lines in nine diviſions like the *Teares of the Muſes*, and that to each diviſion was given the denomination of *Comedy*; the author uſing that term in the wide ſenſe in which it was employed by Dante, Boccacio, and other early Italian writers. But I think the words of Harvey are deciſive in regard to the form of theſe pieces. For the Comedies of Arioſto, to which he compares the Comedies of Spenſer, and to which he thinks they *come ſo near*, are *regular dramas*; as are the Comedies of Bibiena, Machiavelli, and Aretino, with which he claſſes them."

flatly profeſſed yourſelf in one of your laſt Letters. Beſides that, you know it hath bene the uſual practiſe of the moſt exquiſite and odde wittes in all nations, and ſpecially in *Italie*, rather to ſhewe and advaunce themſelves that way than any other; as namely, thoſe three dyſcourſing heads, Bibiena, Machiavel, and Aretine, did, (to let Bembo and Arioſto paſſe,) with the great admiration and wonderment of the whole countrey; being indeede reputed matchable in all points, both for conceyt of witte and eloquent decyphering of matters, either with Ariſtophanes and Menander in Greek, or with Plautus and Terence in Latin, or with any other in any other tong. But I wil not ſtand greatly with you in your owne matters. If ſo be the *Faery Queene* be fairer in your eie than the Nine Muſes, and Hobgoblin runne away with the garland from Apollo; marke what I ſaye; and yet I will not ſay that [which] I thought; but there an end for this once, and fare you well till God, or ſome good Aungell, putte you in *a better mind.*"

To this injudicious opinion of the Faerie Queene, are ſubjoined ſome amatory couplets, written by Harvey at the requeſt of "an honeſt countrey gentleman" his friend, (as he relates,) who deſired to preſent his miſtreſs with a

rhyming token of his affection. They are addreſſed "To my good Miſtreſſe Anne, the very lyfe of my lyfe, &c." and begin;

"Gentle Miſtreſſe Anne, I am plaine by nature:
"I was never ſo farre in love with any creature, &c."

and I have mentioned them only to reſcue Spenſer from the charge of having compoſed them; for Mr. Chalmers has [d] ſaid, that Shakſpeare doubtleſs ſaw *theſe verſes of Spenſer*; which he contends are the precedent for Shakſpeare's epiſtle, and the archetype of his verſes, to Anna Hatherrewaye. To the poetical offences of Spenſer, however, theſe rhymes are clearly not to be added.—

To return to Spenſer's employments: If, as [e] it has been ſuppoſed, his journey to the continent did not take place; he did not, however, remain long a ſtranger to the buſineſs of active life. In July 1580, [f] Arthur, Lord Grey of Wilton, departed from England as Lord Lieutenant for Ireland; [g] to whom Spenſer

[d] Apology for the Believers of the Shakſpeare MSS. p. 176.

[e] See the Life of Spenſer, prefixed to Church's edition of the Faer. Qu. and the Biograph. Brit.

[f] The very important Inſtructions to this Nobleman, on his appointment to the vice-royalty, are in the manuſcript Library at Lambeth Palace; and numbered 600. p. 236. Dr. Wilkins, formerly Librarian at Lambeth, has confounded this nobleman with Lord Leonard Gray.

[g] Phillips, the nephew of Milton, in his *Theatrum Poetarum Anglicanorum*, publiſhed in 1675, relates that Sir Philip Sidney procured Spenſer the appointment of Secretary to Sir Henry Sidney; and that, upon Sir Henry's return to England, Spen-

was appointed Secretary. In the Sidney Papers, published by Collins, there is an excellent [h] Letter of Sir Henry Sidney to this nobleman, on account of his promotion, and with a view to aſſiſt his adminiſtration; Sir Henry having acted in that kingdom, as Lord Juſtice or Lord Deputy, about eleven years. To Sir Henry Sidney alſo Lord Grey was allied; and Sir Henry had married the Earl of Leiceſter's ſiſter. Spenſer, therefore, we may reaſonably ſuppoſe, was particularly indebted, on this occaſion, to the recommendation of Lord Leiceſter. Lord Grey was recalled in 1582. And with him Spenſer probably returned to England.

Of this nobleman Spenſer has made frequent mention in his View of the State of Ireland; defending his reputation againſt haſty cenſures; aſſerting, with affectionate zeal, his glory; and expreſſing, with amiable gratitude, his obligations to him; on which point he dwells more

ſer's employment alſo ceaſed. This account is evidently erroneous. It is worthy of remark, however, that a *Mr. Spencer* was employed in a confidential capacity, under the Iriſh adminiſtration ſoon after Sir Henry's time. But this perſon was an aged man. See an account of the important employments on which he was deputed to England in the Lambeth MSS. No. 597. pp. 360, 361, 362, 366, &c. Sir William Pelham, Lord Juſtice of Ireland, ſpeaks of this *Mr. Spencer* with great reſpect, ſtyling him "his brother Spencer, as now growinge into yeares, and having many wayes deſerved ſome conſideration from her Maieſtie." This letter is dated July 14, 1580.

[h] Vol. i, p. 279, &c.

particularly in the Sonnet ſent to his Lordſhip with the firſt edition of the Faerie Queene. To the intereſt of Lord Grey, joined to that of Lord Leiceſter and Sir Philip Sidney, Spenſer probably owed the grant [i] from Queen Elizabeth of 3028 acres in the county of Cork, out of the forfeited lands of the Earl of Deſmond. The grant is ſaid to be dated [k] June 27. 1586. In the October following he loſt his friend and patron, Sir Philip Sidney; whoſe death he has tenderly lamented in the paſtoral Elegy, entitled Aſtrophel; and whom he has taken many opportunities of introducing into his poetry as a model of virtue and honour and learning, as well as the theme of his own affection. Sidney indeed was univerſally [l] admired and beloved. After this melancholy event, he repaired again

[i] It has been lately mentioned by an elegant critick, ſpeaking of the poet's ſituation under Lord Grey in 1580, that "he wrote a *Diſcourſe on the State of Ireland*, containing many judicious obſervations on the ſchemes of policy proper for that country. His ſervices to the crown were rewarded with a grant of 3028 acres in the county of Cork, &c." Dr. Aikin's account of Spenſer's Life, &c. prefixed to the edition of the poems in 1802. This ſeems to imply that Spenſer's *View of the State of Ireland* had occaſioned the royal bounty. But that is a miſtake. The View of the State of Ireland was not written before 1596, as I ſhall preſently ſhew in my remarks on this eminent proof of Spenſer's political abilities.

[k] Dr. Birch's Life of Spenſer, prefixed to the edition of the Faerie Queene in 1751; and the Biograph. Brit.

[l] Oldys, in his manuſcript additions to Winſtanley's Lives of the Engliſh Poets, ſays, "that he could muſter up two hundred authors who had ſpoken in praiſe of Sir Philip Sidney."

to Ireland, being indeed obliged, by the royal patent, to [m] cultivate the land aſſigned to him.

The reſidence of Spenſer was at Kilcolman in the County of Cork. It is thus deſcribed by an able topographer. [n] "Two miles North-weſt of Doneraile is Kilcolman, a ruined caſtle of the Earls of Deſmond; but more celebrated for being the reſidence of the immortal Spenſer, where he compoſed his divine poem *The Faerie Queene*. The caſtle is now almoſt level with the ground. It was ſituated on the North ſide of a fine lake, in the midſt of a vaſt plain, terminated to the Eaſt by the county of Waterford mountains; Bally-howra hills to the North, or, as Spenſer terms them, the mountains of Mole; Nagle mountains to the South; and the mountains of Kerry to the Weſt. It commanded a view of above half of the breadth of Ireland; and muſt have been, when the adjacent uplands were wooded, a moſt pleaſant and romantick ſituation; [o] from whence, no doubt, Spenſer drew ſeveral parts of the ſce-

[m] The perſons, to whom the forfeited lands were granted, were accordingly named *Undertakers*. See Dr. Birch's Life ut ſupr. and the Biogr. Brit. It appears that the annual rent of Spenſer's 3028 acres was valued at £.17 7s. 6d.

[n] Smith's Nat. & Civ. Hiſt. of the County and City of Cork, vol. i. p. 333. edit. Dublin, 1774.

[o] See the Sonnets to the Earl of Ormond and Lord Grey; *Colin Clouts come home again*; and the *Faer. Qu.* iv. xi. 41, vi. vi. 36, &c.

nery of his poems. The river Mulla, which he more than once has introduced in his poems, ran through his grounds." Here indeed the poet has described himself, as keeping his flock under the foot of the mountain Mole, amongst the cooly shades of green alders by the shore of Mulla; and charming his oaten pipe (as his custom was) to his fellow shepherd-swains.

In this delightful retreat he was visited by Sir Walter Raleigh, with whom he had formed an intimacy on his first arrival in Ireland;

[q] *Colin Clout's come home again*, ver. 57, &c. Mr. Thomas Warton has, with much elegance, represented him forming the following poetical wish in regard to this pleasant spot. The lines have not appeared in the late edition of Mr. Warton's Poems. They have been communicated to me by his nephew, the Rev. John Warton.

VOTUM SPENSERI.

Hoc cecinit facili Spenserus arundine carmen,
Quà virides saltus lucida *Mulla* rigat:
Dii facite, inter oves interque armenta canendo
Deficiam, et sylvis me premat atra dies;
Ut mihi muscoso fiat de cespite bustum,
Quà recubat prono quercus opaca jugo:
Quin ipso tumuli de vertice pullulet ultrò
Laurus, et injussæ prosiliant hederæ:
Spissaque pascentes venerentur clausa capellæ,
Et propter cineres plurima balet ovis.
Exultent alii prædivite marmore manes,
Quà reges, validi quà jacuêre duces;
Ingentis quà latè operosa per atria templi
Funereum ingeminant organa ritè melos;
Quà sub fornicibus sublimibus, ordine crebro,
Suspensum aureolis fulget aplustre notis:
Mî fat erit, veteres Rosalinda agnoscat amores,
Conferat et vernas ante sepulchra rosas.

[r] Dr. Birch's Life of Spenser prefixed to the edit. of the Faer. Qu. 1751, and Biograph. Brit.

Raleigh being at that time a captain in the Queen's army. As Raleigh had greatly contributed, by his activity, to ſuppreſs the rebellion of Deſmond, a conſiderable portion of that nobleman's forfeited property had been granted to him. Whether Raleigh came voluntarily to take a view of his late-acquired ſeignory, or whether he retired from the Court of England in conſequence of a diſagreement with the Earl of Eſſex, which ſome writers believe; it appears, that his viſit to Kilcolman occaſioned an event of high importance in the hiſtory of literature: the determination of Spenſer to prepare his firſt three Books of the Faerie Queene for immediate publication.

In a Letter, dated [t] Auguſt 17. 1589, from Captain Francis Allen to Antony Bacon, Eſqr. it is related that "My Lord of Eſſex hath chaſed Mr. Raleigh from the Court, and confined him into Ireland." Perhaps then Raleigh did not directly touch upon the Iriſh coaſt, in his return from the Portugal expedition, as

[t] Holinſhed's Chron. fol. 1586. *Ireland*, pp. 168, 170, 171.

[u] Twelve thouſand acres in the counties of Waterford and Cork. See Cox's, and from him Leland's, Hiſt. of Ireland. The Biographia Britannica aſſerts, on no authority however, that Raleigh's diviſion was no leſs than thirty thouſand acres. The forfeited property of Deſmond is ſaid to have conſiſted of near five hundred and eighty thouſand acres.

[w] Dr. Birch's Memoirs of Q. Eliz. Vol. i. p. 55. But ſee Raleigh's own Letter, dated in 1589, preſently cited.

[u] ſome aſſert; but probably left England in the ſummer of 1589. A poet himſelf, and the author of a poem [x] in praiſe of the Queen, he could not but liſten with delight to the deſign which Spenſer had formed. Spenſer tells us that Raleigh, ſitting beſide him under the ſhady alders on the banks of Mulla, often "[y] provoked him to play ſome pleaſant fit;

"And, when he heard the muſicke which I made,
"He found himſelfe full greatly pleaſd at it:
"Yet, ſmuling my pipe, he tooke in hond
"My pipe, before that æmuled of many,
"And plaid thereon; (for well that ſkill he cond;)
"Himſelfe as ſkilfull in that art as any."

Encouraged by the judgement of this accompliſhed perſon, as he had probably long before been by that of Sidney, Spenſer ſoon afterwards committed his Faerie Queene to the preſs; for at the end of the third Book, which was the concluſion of the firſt edition, he explains the general nature of his poem in a Letter to Sir Walter, dated Jan. 23. 1589-90. Before the reader, who is unacquainted with Spenſer's

[u] The writers in the Biograph. Brit.

[x] Entitled *Cynthia*. See Spenſer's *Sonnet* to Raleigh, ſent with the firſt three Books of the Faerie Queene; his *Letter* to him explaining the deſign of the Poem; *Colin Clouts come home again*, ver. 166; and the *Introduction* to the third Book of the F. Q. This poem, which Spenſer has highly commended, was never publiſhed.

[y] *Colin Clouts come home again*, ver. 69, &c.

allegorical manner, ſhall peruſe the poem; it is adviſeable for him to attend to this explanatory epiſtle. Both the title-page of the Work, and this Letter to Raleigh, inform us that the Faerie Queene was to have been "diſpoſed into *twelve Books*, faſhioning XII Morall Vertues." But this intention was not accompliſhed; of which circumſtance I ſhall preſently take further notice. I know not whether Spenſer might be influenced, in his diviſion of the Moral Virtues, by a work which ſpecifies *the twelve virtues* becoming a man of rank and courage; for I have not been able to procure a ſight of this rare and curious publication. But I think it right to mention the exiſtence of ſuch a book; and I cite[1] De Bure as my authority: "Le Livre de droit d'Armes, &c. Paris, Verard, 1488. in fol. Cette édition eſt aſſez recherchée à cauſe de ſon antiquité, qui la rend recommendable. Il ſe trouve à la fin des exemplaires une petite piéce qui contient en abrégé *les XII Vertus que doit avoir un homme pour etre Noble, & de noble courage*. Cette derniere petite Piéce eſt en Rithme Françoiſe."

[1] See alſo Warton's Preliminary Eſſay on Spenſer's allegorical character, in the ſecond volume of this edition.

[2] Bibiliograph. Inſtructive, Sciences et Arts, No. 2130.—Spenſer's deſign probably ſuggeſted a hint to the author of the following work: "Vertue Triumphant, or a lively deſcription of *the Foure Vertues Cardinall*, dedicated to the Kings Maieſtie, 4to, Lond. 1603." The dedication is ſigned, William Leighton.

To the end of the third Book were annexed, beſide the Letter to Raleigh, the poetical commendations of friends to whoſe opinion the Poem had been ſubmitted; as of Raleigh himſelf, in two copies of verſes ſubſcribed W. R.; of Gabriel Harvey, under the name (by which he is repeatedly diſtinguiſhed in Spenſer's works) of Hobynoll; and of others, whoſe names it is now impoſſible to unravel with certainty by the help only of initial letters. Theſe are followed by Spenſer's Sonnets to various perſons of diſtinction; the number of which is augmented in the [b] next edition. It appears to have been the cuſtom of the time for an author to preſent, with a copy of his publication, [c] poetical addreſſes of this kind to his ſuperiors.

That Spenſer then *completed* the firſt three Books of his Faerie Queene in Ireland, is not only preſumable from the viſit of Raleigh, and from the Sonnets to the Earl of Ormond and the Lord Grey; but is further illuſtrated in

[b] See the Liſt of Editions.

[c] The reader, who is converſant with ancient Engliſh poetry, muſt often have obſerved the numerous Sonnets prefixed, or ſubjoined, to works publiſhed in the age of Elizabeth. It was the age of adulation. I have had occaſion to notice, in the inſtance of Henry Lok's *Eccleſiaſtes paraphraſed*, which was publiſhed in 1597, the circumſtance of the Sonnet to each particular perſon being alſo detached from the reſt, and tranſferred accordingly to the firſt leaf of the Copy of the work preſented by the author.

his friend Lodowick Bryſkett's [d] *Diſcourſe of Civill Life; containing the Ethike part of Morall Philoſophie*; a book publiſhed in 1606, but written, as Mr. Malone ingeniouſly conjectures, between 1584 and 1589. The Diſcourſe is "written to the right honorable Arthur, late Lord Grey of Wilton." The introduction deſcribes a party aſſembled at the author's cottage near Dublin; conſiſting of "Dr. Long, Primate of Ardmagh; Sir Robert Dillon, Knight; M. Dormer, the Queenes Sollicitor; Capt. Chriſtopher Carleil; Capt. Thomas Norreis; Capt. Warham St. Leger; Capt. Nicholas Dawtrey; and *M. Edmond Spenſer, late your Lordſhips Secretary*; and Th. Smith, apothecary." Of this remarkable and valuable publication, in which Spenſer deſcribes, or is made to deſcribe, the moral intention of his Poem, little notice has hitherto been [e] taken. Some extracts from it, I am perſuaded, will be highly acceptable to the reader. They bear eminent teſtimony to the amiable temper, as well as to the extenſive learning, of Spenſer.

[d] Lond. Printed for Ed. Blount, 1606. 4to. The book is not often to be met with.

[e] Dr. Birch mentions the book at the end of his life of Spenſer, prefixed to the edition of the Faerie Queene in 1751; but his account of it is very brief and unſatisfactory.

The converſation having been directed to the writings of the ancient philoſophers, Bryſkett makes this remark. "Herein do I greatly envie the happineſſe of the Italians, who have in their mother-tongue late writers that have, with a ſingular eaſie method, taught all that which Plato or Ariſtotle have confuſedly or obſcurely left written. Of which, ſome I have begun to reade with no ſmall delight; as Alexander Piccolomini, Gio. Baptiſta Giraldi, and Gubazzo; all three having written upon the Ethick part of Morall Philoſophie both exactly and perſpicuouſly. And would God that ſome of our countrimen would ſhew themſelves ſo wel affected to the good of their countrie, (whereof one principall and moſt important part conſiſteth in the inſtructing of men to vertue,) as to ſet downe in Engliſh the precepts of thoſe parts of Morall Philoſophy, whereby our youth might, without ſpending of ſo much time as the learning of thoſe other languages require, ſpeedily enter into the right courſe of vertuous life. In the meane while I muſt ſtruggle with thoſe bookes which I underſtand, and content myſelfe to plod upon them, in hope that God (who knoweth the ſincereneſſe of my deſire) will be pleaſed to open my underſtanding ſo as

f Page 24, &c.

I may reape that profit of my reading, which I travell for. Yet is there *a gentleman in this company*, whom I have had often a purpose to intreate, that, as his leisure might serve him, he would vouchsafe to spend some time with me to instruct me in some hard points which I cannot of myselfe understand; knowing *him to be not onely perfect in the Greek tongue, but also very well read in Philosophie both morall and naturall*. Nevertheles, such is my bashfulnes as I never yet durst open my mouth to disclose this my desire unto him, though I have not wanted some hartning thereunto from himselfe. For, of his love and kindnes to me, he encouraged me long sithens to follow the reading of the Greeke tongue, and *offered me his helpe to make me understand it*. But now that so good an opportunitie is offered unto me to satisfie in some sort my desire, I thinke I should commit a great fault, not to myselfe alone, but to all this company, if I should not enter my requeſt this farre as to move him to spend this time, which we have now destined to familiar discourse and conversation, in declaring unto us the great benefites which men obtaine by the knowledge of Morall Philosophie, and in making us to know what the same is, what be the parts thereof, whereby vertues are distinguished from vices.—There-

fore, said I, turning myselfe to *M. Spenser*, It is you, sir, to whom it pertaineth to shew yourselfe courteous now unto us all, and to make us all beholding unto you for the pleasure and profit which we shall gather from your speeches, if you shall vouchsafe to open unto us the goodly cabinet, in which this excellent treasure of vertues lieth locked up from the vulgar sort. And thereof in the behalfe of all, as for myselfe, I do most earnestly intreate you not to say us nay. Unto which words of mine every man applauding, most with like words of request, and the rest with gesture and countenances expressing as much, *M. Spenser* answered in this manner.

"Though it may seeme hard for me to refuse the request made by you all, whom, every one alone, I should for many respects be willing to gratifie; yet, as the case standeth, I doubt not but, with the consent of the most part of you, I shall be excused at this time of this taske which would be laid upon me. For sure I am that it is not unknowne unto you, that I have already undertaken A WORKE TENDING TO THE SAME EFFECT, which is in *heroical verse*, under the title of a *Faerie Queene*, TO REPRESENT ALL THE MORAL VERTUES, *assigning to every Vertue a Knight, to be the patron and*

defender of the ſame; in whoſe actions and feates of armes and chivalry, the operations of that vertue, whereof he is the protector, are to be expreſſed; and the vices and unruly appetites, that oppoſe themſelves againſt the ſame, to be beaten downe and overcome. Which work, as I have [g] already well entered into, if God ſhall pleaſe to ſpare me life that I may finiſh it according to my mind; your wiſh, M. Bryſkett, will be in ſome ſort accompliſhed, though perhaps not ſo effectually as you could deſire. And the ſame may very well ſerve for my excuſe, if at this time I crave to be forborne in this your requeſt; ſince any diſcourſe, that I might make thus on the ſudden in ſuch a ſubiect, would be but ſimple and little to your ſatisfactions. For it would require good adviſement and premeditation for any man to undertake the declaration of theſe points, that you have propoſed, containing in effect the Ethicke part of Morall Philoſophie. Whereof ſince I have taken in hand to diſcourſe at large *in my poeme before ſpoken*, I hope the expectation of that work may ſerve to free me at this time from ſpeaking in that matter, notwithſtanding your motion and all your intreaties. But I will tell you how I thinke by himſelfe he may very well

[g] See the Letter to Harvey already cited, dated April 16, 1580.

excuſe my ſpeech, and yet ſatisfie all you in this matter. I have ſeene, as he knoweth, a tranſlation made by himſelfe out of the Italian tongue, of a dialogue comprehending all the Ethick part of Moral Philoſophy, written by one of thoſe three he formerly mentioned; and that is by Giraldi, under the title of a dialogue of civil life. If it pleaſe him to bring us forth that tranſlation to be here read among us; or otherwiſe to deliver to us, as his memory may ſerve him, the contents of the ſame; he ſhal, I warrant you, ſatisfie you all at the ful; and himſelfe will have no cauſe but to thinke the time well ſpent in reviewing his labors, eſpecially in the company of ſo many of his friends, who may thereby reape much profit; and the tranſlation happily fare the better by ſome mending it may receive in the peruſing, as all writings elſe may do, by the often examination of the ſame. Neither let it trouble him, that I ſo turne over to him againe the taſke he would have put me to. For it falleth out fit for him to verifie the principall part of all this apologie, even now made for himſelfe; becauſe thereby it will appeare that he hath not withdrawne himſelf

[19] The commencement of this Diſcourſe explains the alluſion of Spenſer, "When it pleaſed you, my good Lord," ſays he, "to Lord Grey, upon the decaſe of Maiſter John Chaloner, her Maieſties Secretarie of this State, which you

from ſervice of the State to live idle, or wholy private to himſelfe, but hath ſpent ſome time in doing that which may greatly benefit others; and hath ſerved not a little to the bettering of his owne mind, and increaſing of his knowledge; though he for modeſty pretend much ignorance, and pleade want in wealth; much

then governed as Lord Deputie of this Realme, to make choice of me to ſupply that place, and to recommend me by your honorable letters to that effect, I received a very ſufficient teſtimonie of your good opinion and favourable inclination towards me. And albeit your intention and deſire in that behalfe tooke not effect, whether through my unworthineſſe, or by the labour and practiſe of others, yet becauſe your teſtimonie was to me *inſtar multorum Iudicum*, and becauſe that repulſe ſerved you as an occaſion to do me after a greater favour, I have evermore ſithens caried a continual deſire to ſhew myſelfe thankfull to your Lordſhip. For when, at my humble ſute, you vouchſafed to graunt me libertie without offence *to reſign the office which I had then held ſeven yeares, as Clerke of this Councell*, and to withdraw myſelfe from that thankleſſe toyle to the quietnes of my intermitted ſtudies, I muſt needes confeſſe, I held myſelfe more bound unto you therefore then for all other the benefits which you had beſtowed upon me, and all the declarations of honorable affection, whereof you had given me many teſtimonies before." Bryſkett, in his address "to the gentle and diſcreet reader," relates that "the work had long layne by him." Among the Carew manuſcripts in the Library at Lambeth palace, there is a Letter from Secretary Cecil to Sir George Carew, dated Nov. 19. 1600, (No. 604, p. 59,) wherein Cecil expreſſes "the regard he has of Mr. Bryſkett as an ancient ſervitor in Ireland and well deſerving;" and recommends his cauſe, reſpecting an intereſt which the Queen had granted him in the Abbey of Bridgetown, very ſtrongly to Sir George; Bryſkett being abſent, and "now imployed by her Maty. into the partes beyond the ſeas for her ſervice." He appears to have held the office alſo of Clerk to the Council of Munſter, after Spenſer, of which circumſtance I ſhall have occaſion to take further notice.

like ſome rich beggars, who either of cuſtom or for couetouſnes, go to begge of others thoſe things whereof they have no want at home.

"With this anſwer of *M. Spenſers*, it ſeemed that all the company were wel ſatisfied: for after ſome few ſpeeches, whereby they had ſhewed an extreme longing after his worke of the *Faerie Queene*, whereof ſome parcels had bin by ſome of them ſeene, they all began to preſſe me to produce my tranſlation mentioned by *M. Spenſer*, that it might be peruſed among them; or elſe that I ſhould, as neare as I could, deliver unto them the contents of the ſame, ſuppoſing that my memory would not much faile me in a thing ſo ſtudied, and adviſedly ſet downe in writing, as a tranſlation muſt be."

With this requeſt Bryſkett at length complied; and he accordingly proceeds to deliver his tranſlation of Giraldi; premiſing that "he muſt now preſuppoſe that they, whom he eſteems to be as thoſe gentlemen introduced [in the dialogue] by this author, have likewiſe moved the ſame queſtion which they did; to wit, What maner of life a gentleman is to undertake and propoſe to himſelfe, to attaine to that end in this world which among wiſemen hath bene, and is, accounted the beſt; beginning from the day of his birth, and ſo

guiding him therein, untill he be meet to purchase the same: and: And likewise, where any occasion of doubt or question for the better understanding may happen in this Discourse, that some one of them, desiring to be resolved therein, wil demaund such questions as shal be needfull." A few questions are accordingly proposed by Spenser, arising principally from the discussion of the doctrines of Plato and Aristotle.[i]

The first edition of the *Faerie Queene* being at length prepared for the press, it is probable that Spenser accepted the proposal of Raleigh to accompany him to England. The Dedication of *Colin Clouts come home again* represents that poem as "agreeing with the truth in circumstance and matter:" and the patronage of Raleigh is thus related in the Pastoral:[k]

"When thus our pipes we both had wearied well,
(Quoth he,) and each an end of singing made,
He gan to cast great liking to my lore,
And great disdain of my luckelesse lot,
That banisht had my selfe, like wight forlore,
Into that waste, where I was quite forgot.
The which to leave, thenceforth he counseld mee,
Unmeet for me, in whom was ought regardfull,
And wend with him, his Cynthia to see,
Whose grace was great, and bounty most rewardfull.

[i] Pages 163, 271, &c. to the end of the book.
[k] *Colin Clouts come home again*, ver. 178.

" So what with hope of good, and late of ill,
He me perſwaded forth with him to fare.
" So to the ſea we came, &c."

Raleigh afterwards introduced him to the Queen; and the Queen inclined her ear, with ſatisfaction, to his [1] "ſimple ſong," as Spenſer modeſtly denominates his poetry.

It has been long a received opinion, that he was nominated Poet Laureate. His cotemporaries certainly conſidered him worthy of the title; and frequently ſpeak of him in terms appropriate to that diſtinction. Thus Webbe, in his *Diſcourſe of Engliſh Poetrie*, publiſhed in 1586, contends that Spenſer "may well wear the *garlande*, and ſtep before the beſt of all Engliſh poets." And, what is very remarkable, in the third edition of the *Shepheārds Calender*, which was alſo publiſhed in 1586, the elder reading of the following verſe in the twelfth Eclogue, "The *rurall* ſong of carefull Colinet," (where Colinet means Spenſer,) is changed into "The *laurell* ſong &c." The writer of the Sonnet addreſſed to Florio in his *Second Frutes*, publiſhed in 1592, ſeems to point at *Spenſer* by a ſimilar expreſſion:

" So when that all our Engliſh wits lay dead,
" Except the *Laurell* that is ever greene,
" Thou with thy Frutes our barrennes o're-ſpread, &c."

[1] *Colin Clouts come home again*, ver. 192, &c.

And Naſh, in his *Supplication of Pierce Pen-nileſſe*, publiſhed in the ſame year, declares that he had intended to "decypher the [m] exceſſe of gluttonie at large, but that a *new Laureat* ſav'd him the labor." But the fact is, as Mr. Malone has accurately ſtated it: [n] "Undoubtedly Elizabeth had no Poet Laureate, till in February 1590-1 ſhe conferred on Spenſer a penſion of fifty pounds a year, the grant of which was diſcovered ſome years ago in the Chapel of the Rolls; from which time to his death in 1598-9, he may properly be conſidered as filling this office, though, like moſt of his predeceſſors, and his two immediate ſucceſſors, he is not expreſsly ſtyled *Laureate* in his Patent."

The diſcovery of this Patent by Mr. Malone, refutes the calumny which [o] ſeveral biographers of Spenſer have thrown upon the character of Lord Burleigh, in their relation of the following pretended circumſtances: That Burleigh told the Queen the penſion was beyond example too great to be given to a *ballad-maker*: That the payment of the penſion was intercepted by

[m] An apparent alluſion to *Faer. Qu.* ii. xii. 3, where the poet deſcribes *the Gulfe of Greedineſſe*.

[n] Life of Dryden, p. 84.

[o] Life of Spenſer prefixed to the folio edition of his Works in 1679; Winſtanley's Lives of the Engliſh Poets; Hughes's Life of Spenſer; Dr. Birch's Life of Spenſer; Life of Spenſer in the Univerſal Magazine, vol. xlix. &c.

Burleigh: That when the Queen, upon Spenſer's preſenting ſome poems to her, ordered him the gratuity of an hundred pounds, his Lordſhip aſked, with ſome contempt of the poet, *What! all this for a Song?* and that the Queen replied, *Then give him what is reaſon:* That Spenſer, having long waited in vain for the fulfilment of the royal order, preſented to her this ridiculous memorial;

> " I was promis'd on a time
> " To have reaſon for my rhime;
> " From that time unto this ſeaſon
> " I receiv'd nor rhime nor reaſon:"

That theſe magical numbers produced the deſired effect, in the immediate direction of payment to the inſulted poet, as well as in the reproof of the adverſe Lord Treaſurer! Such is the ſubſtance of this marvellous oppoſition to the privilege conferred on Spenſer by Elizabeth, varied and improved by the biographers; of which oppoſition the account originates, it ſeems, in the facetious [p] Dr. Fuller's *Worthies of England*, (a work publiſhed at the diſtance of more than ſeventy years afterwards,) unſupported by requiſite authority.

The generoſity of Elizabeth would, doubtleſs, have been the theme of Puttenham's admiration,

[p] Dr. Birch's Life of Spenſer, p. xiii. But indeed the biographer ſeems not to rely implicitly on Fuller's teſtimony.

if it had been ſhewn a little ſooner; for, in his *Art of Engliſh Poeſie*, publiſhed in 1589, he has written [q] chapter, evidently with a view to excite her Majeſty's attention to the neglected bards of that period, entitled "In what reputation Poeſie and Poets were in old time with Princes, and otherwiſe generally; and how they be now become contemptible, and for what cauſes:" The object of the author, I ſay, is apparent by his enumeration of the bounty of *preceding* Engliſh monarchs to the poets: "In later times, how much were Iehan de Mehune and Guillaume de Loris made of by the French kinges; and Geffrey Chaucer, father of our Engliſh poets, by Richard the ſecond, who, as it was ſuppoſed, gave him the maner of new Holme in Oxfordſhire,—And king Henry the 8. her Maieſties father, for a few Pſalmes of David turned into Engliſh meetre by Sternhold, made him groome of his privy chamber, and gave him many other good gifts. And one Gray, what good eſtimation did he grow unto with the ſame king Henry, and afterward with the Duke of Sommerſet, Protectour, for making certaine merry Ballades, whereof one chiefly was, *The hunte is vp, the hunte is vp*. And Queene Mary, his daughter,

[q] Chap. viii. p. 12.

for one Epithalamie or nuptiall Song made by Vargas, a Spaniſh Poet, at her mariage with king Phillip in Wincheſter, gave him during his life two hundred crownes penſion."

"After the publication of the Faerie Queene in 1590, Spenſer returned to Ireland. And ſuch was now the fame of his poetical character, that the bookſeller, for whom that work had been printed, eagerly collected together and publiſhed, in the ſucceeding year, "COMPLAINTS, *containing ſundrie ſmall Poemes of the Worlds Vanitie*, viz. 1. The Ruines of Time. 2. The Teares of the Muſes. 3. Virgils Gnat. 4. Proſopopoia, or Mother Hubberds Tale. 5. The Ruines of Rome, by Bellay. 6. Muiopotmos, or The Tale of the Butterflie. 7. Viſions of the Worlds Vanitie. 8. Bellayes Viſions. 9. Petrarches Viſions:" to which is prefixed the following addreſs of "The Printer to the Gentle Reader. Since my late ſetting foorth of the *Faerie Queene*, finding that it hath found a favourable paſſage amongſt you; I have ſithence endevoured, by all good meanes, (for the better encreaſe and accompliſhment of your delights,) to get into my handes ſuch ſmale Poemes of the ſame Authors as I heard were diſperſt abroad in ſundrie hands; and not eaſie to bee come by, by himſelfe; ſome of them

having bene diverſlie imbeziled, and purloyned from him, *ſince his departure over ſea.* Of the which I have, by good meanes, gathered togeather theſe fewe parcels preſent, which I have cauſed to bee imprinted altogeather, for that they al ſeeme to containe like matter of argument in them; being all complaints and meditations of the worlds vanitie, verie grave and profitable. To which effect I underſtand that he beſides wrote ſundrie others, namelie, [r] *Eccleſiaſtes*, and [s] *Canticum Canticorum*, tranſlated; [t] *A Senights Slumber*; [u] *The Hell of Lovers*; *his Purgatorie*; being all dedicated to Ladies; ſo as it may ſeeme he meant them all

[r] The ſpirit of verſifying the Pſalms, and other parts of the Bible, at the beginning of the Reformation, was, ſays Mr. Warton, almoſt as epidemick as pſalm-ſinging. *Hiſt. of Eng. Poet*, vol. iii. p. 180.

Of *Eccleſiaſtes* I find Dr. Drant to have been a tranſlator into Latin verſe. See Tanner's *Bib. Brit.* p. 233. And I have ſeen a laboured poetical paraphraſe of this Book in Engliſh, by Henry Lok, publiſhed in 1597.

[s] In the age of Elizabeth, numerous were the poetical verſions of the *Canticles*. See Warton's *Hiſt. of Eng. Poet.* vol. iii. p. 317, &c.

Taſſo appears to have employed his pen in a very poetical manner in a Canzone, taken, in ſome degree, from the *Song of Songs*. See this beautiful Canzone, firſt printed from a manuſcript in the Barberini Library at Rome, (N° 3009.) in Maty's Review, May 1786, Art. iv.

[t] See before, p. xx.

[u] See his *Hymne in honour of Love*, ver. 265, where he deſcribes the circumſtances that "make a *lovers* life a wretches *hell*;" and where he adds, in his addreſs to Love, ver. 278.

"So thou thy ſolke, through paines of *Purgatorie*,
"Doſt beare unto thy bliſſe and heavens glorie."

to one volume: beſides ſome other Pamphlets looſelie ſcattered abroad; as [x] *The Dying Pellican; The Howers of the Lord; The Sacrifice of a Sinner;* [y] *The Seven Pſalmes*, &c. which when I can, either by himſelfe or otherwiſe,

[x] See before, p. xxxvii.

[y] William Hunnis, a gentleman of the Chapel Royal under Edward the ſixth, and afterwards Maſter of the Chapel under Elizabeth, might ſuggeſt to Spenſer this employment of his time; for he wrote and publiſhed "Seven ſobs of a ſorrowfull ſoule for ſinne, comprehending theſe *ſeven Pſalmes* of the princelie prophet Dayid commonlie called Penitentiall; framed into a forme of familiar praiers, and reduced into meeter, &c." It appears that Camoens, the unfortunate bard of Portugal, had undertaken alſo a tranſlation of theſe *ſeven Pſalms*. The account is related in a manner ſo intereſting by Lord Strangford, the elegant tranſlator of part of Camoens's poetry, as to require no apology for its introduction here: "A cavalier named Ruy de Camera, having called upon our author [Camoens] to finiſh *a poetical verſion of the ſeven penitential Pſalms*; raiſing his head from his miſerable pallet, and pointing to his faithful ſlave, he exclaimed, 'Alas! when I was a poet, I was young, and happy, and bleſt with the love of ladies; but now I am a forlorn deſerted wretch. See! there ſtands my poor Antonio, vainly ſupplicating four-pence to purchaſe a little coals: I have them not to give him!' The cavalier, as Souſa quaintly relates, cloſed his heart and his purſe, and quitted the room. Such were the grandees of Portugal!" *Poems* &c. from the Portugueſe of Luis de Camoens, &c. 12mo. 1803, p. 24.

With reſpect to the tranſlation of *ſeveral ſelect Pſalms* into Engliſh verſe, I think it not foreign to the ſubject of this note, and I conceive it due to the hiſtory of our Poetry, to mention that, among the numerous invaluable manuſcripts which belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford, there is a volume entitled, "The Soules Banquet, made up of divers divine Rarities;" in which are "Divers ſelected Pſalmes of David, in verſe, of a different compoſure from thoſe uſed in the Church, by Fra: Daviſon eſq. deceaſed, and other Gent." Of theſe tranſlations, ſome are remarkably beautiful. The *Poetical Rapſodie* of Daviſon, already mentioned, (p. xxiii.) was publiſhed in 1602, and in 1611.

attaine to, I meane likewiſe, for your favour ſake, to ſet foorth; in the meane time praying you gentlie to accept of theſe, and graciouſlie to entertaine the [z] *new Poet.*"

Of the pieces contained in the *Complaints*, the *Muiopotmos* alone is ſaid to be a re-publication. Dr. Birch, and the author of the Life of Spenſer prefixed to Mr. Church's edition of the Faerie Queene, aſſert that it had been publiſhed in 1590; and indeed it differs from the reſt in bearing on the title the date of that year. For this reaſon I have given it the precedency, in this edition of Spenſer's ſmaller poems; at the ſame time not denying that the date may be an errour of the preſs; inaſmuch as in the *Viſions of the Worlds Vanitie*, and in the *Viſions of Petrarch*, there is an addreſs apparently intended to the Lady to whom the *Muiopotmos* is dedicated; no ſeparate title being affixed to the collection of *Viſions* which immediately follow the *Muiopotmos*; of which circumſtance the biographers have taken no notice.

The *Muiopotmos* is dedicated to Lady Carey; and is worthy of particular attention, on account

[z] Ponſonby, the bookſeller, has adopted the name which is applied to Spenſer on the publication of the *Shepheards Calender*: See the title to the Epiſtle of E. K. to Maiſter Gabriel Harvey; to whom E. K. commends "the patronage of the *new Poet.*"

of Spenſer's elegant compliment to the Lady, connected with the avowal of his own honourable deſcent. "The faithfull minde and humble zeale, which I bear unto your Ladyſhip, may perhaps be more of price, as may pleaſe you to account and uſe the poor ſervice thereof; which taketh glory to advance your excellent partes and noble vertues, and to ſpend it ſelfe in honouring you; not ſo much for your great bounty to myſelf, which yet may not be unminded; nor [a] FOR NAME OR KINDREDS SAKE BY YOU VOUCHSAFED *being alſo regardable*; as for that honorable name which yee have by your brave deſerts purchaſt to yourſelfe, and ſpred in the mouths of all men." Lady Carey is alſo the poet's *Phillis* in *Colin Clouts come home again*; to whom he [b] repeats the declaration of his alliance. This Lady was Elizabeth, one of the ſix daughters of Sir John Spenſer or [c] Spencer of Althorpe in North-

[a] The nobility of the *Spencers* has been illuſtrated and enriched by the trophies of Marlborough; but I exhort them to conſider the *Fairy Queen* as the moſt precious jewel of their coronet. Gibbon's *Memoirs of his own Life and writings.*

[b] *Colin Clouts come home again*, ver. 538.

[c] The name is ſpelt both ways, as well in the various publications of the poet which appeared while he lived, as in ancient deeds relating to the honourable family from which he is deſcended. I have followed that orthography, to which we have been accuſtomed in reſpect to *the poet's* name, and which is copied from both his own editions of the *Faerie Queene*. Sir John Spencer died in 1580, and left five ſons as well as ſix

amptonſhire; and was married to Sir George Carey, who became Lord Hunſdon on the death of his father in 1596. She was the ſecond daughter. Her iſſue was an only daughter. Whether Lady Elizabeth Carew, to whom one of the dedicatory Sonnets accompanying the firſt edition of the Faerie Queene is inſcribed, be the ſame perſon; has been a matter of doubt. Yet Naſh's Dedication of his *Chriſts Teares over Jeruſalem* "to the moſt honored and vertuous the Lady Elizabeth Carey," ſeems to over-rule the doubt. "Divers wel-deſerving poets have conſecrated their endevours to your praiſe. *Fames eldeſt favourite*, MAISTER SPENCER, *in all his writings* hie prizeth you." This Lady, as it appears in the Dedication of another curious and very ſcarce publication by Naſh to her daughter,

daughters. The family was ſoon after ennobled. At the preſent period, the family of *Spencer* is alſo rendered more particularly intereſting in the literary hiſtory of this country, by the noble poſſeſſor of Althorpe's well-known and judicious accumulation of rare and valuable books, and by the tenderneſs of the old poet again awakened in the ſtrains of a learned nephew of the Duke of Marlborough.

[d] See Brydges's edition of Phillips's *Theatrum Poetarum Anglicanorum*, 8vo. 1800, p. 154.

[e] Entitled "The Terrors of the Night, or, A Diſcourſe of Apparitions. Poſt tenebras dies. Tho. Naſhe. London, printed by Iohn Danter for William Iones, &c. 1594." 4to. Of this work no other copy at preſent is known to exiſt, except that which belonged to the late Duke of Bridgewater, and now belongs to the Marquis of Stafford.

was alſo a poeteſs of Spenſer's School. The teſtimony to the merits of a mother and a daughter peculiarly accompliſhed, is too intereſting to be omitted. "To the new kindled cleare Lampe of Virginitie, and the excellent adored high Wonder of ſharpe Wit and ſweete Beautie, Miſtres Elizabeth Carey, ſole Daughter and Heire to the thriſe noble and renowmed Sir George Carey, Knight Marſhall, &c.—Againſt your perfections no tung can except. Miraculous is your wit; and ſo is acknowledged by the wittieſt poets of our age, who have vowed to enſhrine you as their ſecond Delia. Temperance her ſelfe hath not temperater behaviour than you; religious Pietie hath no humble hand-maide that ſhe more delights in. *A worthie Daughter* are you of *ſo worthie a Mother*; borrowing, as another Phœbe, from her bright ſunne-like reſplendaunce, the orient beames of your radiaunce. *Into the Muſes ſocietie her ſelfe ſhe hath lately adopted, and purchaſt divine Petrarch another monument in England.*"

The *Ruines of Time*, which follow the *Muiopotmos*, Spenſer dedicates to the Counteſs of Pembroke, the amiable and learned ſiſter of Sir Philip Sidney. In this poem he deeply

[f] See the note on the *Ruines of Time*, ver. 316.

laments the loſs of his early friend, Sir Philip; while he embalms, in a very intereſting as well as grateful manner, the memory "of his ſtocke and famous familie." The poem is remarkable alſo for the judicious and honourable commendation which it gives of Camden.

The next poem is the *Teares of the Muſes*, which Spenſer inſcribes to Lady Strange, who is Alice, the ſixth daughter of Sir John Spenſer; diſtinguiſhed likewiſe in *Colin Clouts home again* by the paſtoral name of *Amarillis*. And it is obſervable that, in this Dedication alſo, the poet introduces his connection with the family. "The cauſes, for which ye have thus deſerved of me to be honoured, (if honour it be at all,) are, both your particular bounties, and alſo *ſome private bands of affinitie which it hath pleaſed your Ladiſhip to acknowledge.*" This Lady married Ferdinando, Lord Strange, who, by his father's death, became Earl of Derby in [h] 1592. He died of poiſon [i] April 16. 1594. He is lamented under the name of *Amyntas* in *Colin Clouts come home again;* in the ſubſequent account of which poem I ſhall notice his accompliſhments and his misfortune. He left

[g] *Ruines of Time*, ver. 276.

[h] Collins's Peerage, Art. Earls of Derby, vol. 2. p. 470. edit. 1768.

[i] Ibid.

by this Lady three daughters his coheirs. Spenſer, ſpeaking of her widowhood, repreſents her as

[k] freed from Cupids yoke by fate;
Since which ſhe doth next hands adventure dread.

She conquered theſe poetical fears, however; and became [l] in 1600 the third wife to Sir Thomas Egerton, Lord Keeper of the Great Seal, afterwards Baron of Ellesmere, and Viſcount Brackley; by whom ſhe had no iſſue. John, the only ſurviving ſon of the Lord Keeper by his firſt wife, married the [m] Lady Frances, the ſecond daughter of the Lady then his ſtep-mother; and, almoſt immediately after the death of his father, was advanced to the Earldom of Bridgewater; an honour, which at the diſtance of about a century was elevated in his deſcendants to a Dukedom; but, in conſequence of the late Duke dying unmarried, has returned to its original rank in the perſon of the Right Hon. John William Egerton, the preſent Earl; the amiableneſs of whoſe diſpoſition, and the moral influence of whoſe publick and private character, will ſtill further endear to ſociety the honourable names of thoſe who are

[k] *Colin Clouts come home again*, ver. 566.
[l] Collins, ut ſupr. p. 471. And MS. Pedigree of the Egerton family in the poſſeſſion of the preſent Earl of Bridgewater.
[m] Ibid.

thus connected with the hiſtory of Spenſer, and whoſe family alſo has been celebrated by the muſe of Milton. The maſk or poem written by Milton, entitled *Arcades*, further illuſtrates the account of the Lady, to whoſe patronage Spenſer acknowledges his obligations. The Lord Keeper and the Lady jointly purchaſed the ſeat, called [n] Harefield place, in Middleſex. Here, in the autumn of 1602, they were honoured with a [o] viſit by the Queen; who was received with all the accuſtomed pageantry of elder days; and, on her departure, was addreſſed with a *farewell ſpeech*, and with the preſent of an *anchor jewell*, by "the place of Harvile perſonified, attired in black." And here the *Arcades* was performed, long after the death of her huſband, by [p] perſons of her own family, the children (it is conjectured) of the Earl of Bridgewater; on whoſe account the inimitable maſk of [q] Comus alſo was compoſed, and by ſome of them repreſented.

Before I paſs to the conſideration of *Virgils Gnat*, which follows the *Teares of the Muſes*;

[n] Lyſons's Middleſex, p. 108, &c.

[o] Lodge's Illuſtr. of Brit. Hiſt. vol. 3. p. 132. Talbot Papers, vol. 4. p. 43.

[p] See the edition of Milton publiſhed in 1801, vol. 5. p. 146, &c.

[q] Ibid. p. 194—204.

it is neceſſary to obſerve that theſe *tears* or declamations, however elegant, preſent a melancholy picture of fancied or real diſcouragements to learning as then exiſting; which circumſtance I ſhall further notice in the account of *Mother Hubberds Tale*.

To the *Teares of the Muſes* ſucceeds the tranſlation of *Virgils Gnat*, LONG SINCE dedicated, as Spenſer[r] tells us, to the Earl of Leiceſter. The Dedication mentions an enigmatical wrong, which Spenſer pretends to have received; and of which I do not conſider myſelf the Oedipus, whom the poet challenges, to unfold the meaning. Mr. Upton conjectures this wrong, reſulting from the Earl of Leiceſter's diſpleaſure, to have been[s] "owing to ſome kind of officious ſedulity in Spenſer, who much deſired to ſee his patron married to the queen of England. The hiſtorians are full of the Queen's particular attachments to the Earl. She expreſſed, ſays Camden, ſuch an inclination towards him, that ſome have imputed her regard to the influence of the ſtars. Melvil ſays, in his Memoirs, that queen Elizabeth freely declared that, had ſhe ever deſigned to have married, her inclinations would have led

[r] See the Dedication to the Poem.

[s] Preface to his edition of the *Faerie Queene*, pp. xvi. xvii.

her to make choice of him for a husband.

> For onely worthy you, through prowess priese,
> (Yf living man mote worthie be,) to be her liefe.
>
> *Faer. Qu.* i. ix. 17.

And, according to my plan, with respect to the historical allusions in the *Faerie Queene*, Prince Arthur means the Earl of Leicester."— Possibly the Earl's displeasure might have been excited, in consequence of Spenser's pleading in behalf of archbishop Grindal, who is [t] believed to have incurred the Earl's enmity on account of his determination to prosecute an Italian physician, whom Leicester wished to protect, as a bigamist.

The next composition, in the *Complaints*, is *Mother Hubberds Tale*; which is dedicated to the Lady Compton and Mountegle. This Lady was Anne, the [u] fifth daughter of Sir John Spenser, distinguished also, in the Pastoral of *Colin Clouts come home again*, by the name of *Charillis*. She was married first to Sir William Stanley, Lord Mountegle; next to Henry Compton, Lord Compton; and lastly to Robert Sackville, Lord Buckhurst, after-

[t] See Strype's *Life of Archbishop Grindal*, p. 224. And more particularly Harington's *Briefe View of the State of the Church*, &c. 1653, p. 5.

[u] Dr. Birch's Life of Spenser, Upton's Pref. ut supr. Biograph. Brit. &c.

wards Earl of Dorſet; whom the author of the Life of Spenſer, prefixed to Mr. Church's edition of the *Faerie Queene*, has confounded with his father, Thomas Lord Buckhurſt. I cannot agree with Mr. Malone, [x] that this Lady was the widow of Lord Compton at the time of Spenſer's inſcribing this Poem to her; becauſe Spenſer tells us, in the Dedication, that "he had *long ſithens* compoſed this Poem *in the raw conceipt of his youth*;" and Lord Compton died in 1589. But in the Poem there is an alluſion to Sir Philip Sidney, under the deſcription of *the brave Courtier*, as then living; and he died in 1586. There ſeems alſo an alluſion in it, by the expreſſions applied to the coxcomical Ape at Court, to the ſame perſon whom Harvey repreſents, in his anſwer to Spenſer's Letter of April 7. 1580, as the mirrour of Tuſcaniſm, as a [y] *Magnifico*, &c. The Lady therefore was now the wife of Lord Compton. But, in *Colin Clouts come home again*, ſhe is the wife of Sackville. To this Lady, as to her Siſters, the Poem is inſcribed, with "the humble affection and faithfull duetie, which," the poet urges, "I have alwaies

[x] Inquiry into the authenticity of the pretended Shakſpeare papers, &c. p. 63.

[y] See ver. 665. The preciſe expreſſion alſo of Harvey, *Three Letters*, &c. 1580. p. 36. "For life *Magnificoes*, &c." already cited in p. xliv.

profeſſed, and *am bound to beare to* THAT HOUSE *from whence yee ſpring.*"

In this [2] ſatirical Poem, reflections on the general inſtability of Court-favour have often been cited as a proof of Lord Burleigh's oppoſition to Spenſer:

" Moſt miſerable man, whom wicked fate
" Hath brought to Court, to ſue for *had-ywiſt*,
" That few have found, and manie one hath miſt!
" Full little knoweſt thou, that haſt not tride,
" What hell it is, in ſuing long to bide:
" To loſe good dayes, that might be better ſpent;
" To waſt long nights in penſive diſcontent;
" To ſpeed to-day, to be put back to-morrow;
" To feed on hope, to pine with feare and ſorrow;
" To *have thy Princes grace, yet want her Peeres;*
" To have thy aſking, yet waite manie yeeres;
" To fret thy ſoule with croſſes and with cares;
" To eate thy heart through comfortleſſe diſpaires;
" To fawne, to crowche, to waite, to ride, to ronne,
" To ſpend, to give, to want, to be undonne.
" Unhappie wight, borne to deſaſtrous end,
" That doth his life in ſo long tendance ſpend!"

This paſſage is [3] ſuppoſed to have been repreſented to Lord Burleigh as a cenſure upon him.

[2] Harvey appears not to have approved of this poetical ſatire. For he writes; " I muſt needs ſay, *Mother Hubbard* in heat of choler, forgetting the pure ſanguine of her ſweete Fairy Queene, wilfully overſhott her malcontented ſelfe: as elſewhere I have ſpecified at large, with the good leave of unſpotted friendſhipp."

[3] See Dr. Birch's Life of Spenſer.

But, at the close of the sixth Book of his *Faerie Queene*, Spenser denies that it was his intention, in any of his writings, to reflect on this "mighty peer." And, alluding to the monster Detraction who even "spares not the gentle Poet's rime," he proceeds;

"Ne may this homely Verse, of many meanest,
"Hope to escape his venemous despite,
"More than MY FORMER WRITS, *all were they cleanest*
"*From blamefull blot, and free from all that wite*
"*With which some wicked tongues did it backebite,*
"*And bring into a mighty Peres displeasure,*
"*That never so deserved to endite.*"

These "former Writs" are conjectured, by Mr. Upton, [a] to be the *Pastorals*; in which the poet's commendations of archbishop Grindal, and his reflections on bishop Aylmer, are the topicks that were offensive to Burleigh. Grindal, whom Spenser reverenced, had certainly experienced some opposition from Burleigh, long before the publication of the *Pastorals*. In a very spirited letter to that nobleman, dated [b] June 26. 1574, the prelate vindicates the attack made upon his character, to which Burleigh, it seems, had given credit; and demands, in consequence of his good name being thus unjustly blotted, and his office slan-

[a] See the note on *Faer. Qu.* vi. xii. 41.
[b] State-Papers, by Murdin, p. 275.

dered, an immediate trial. Three years afterwards, being then archbishop of Canterbury, he was [c] confined to his house, and sequestered. And to this disgrace, after describing the merits of Grindal, Spenser alludes in the seventh Eclogue of the *Shepheards Calender*:

Mor. But say mee, what is Algrind, hee
That is so oft bynempt?
Tho. He is *a shepheard great in gree,*
But hath bene long ypent, &c."

The interference of the poet we must therefore suppose displeasing to the policy of the statesman.

But what can we say of the lines in the *Ruines of Time*, which evidently point at Burleigh?

[d] " For *he, that now welds all things at his will,*
" Scorns th' one and th' other in his deeper skill.
" O griefe of griefes! O gall of all good heartes!
" To see that vertue should despised bee
" Of *him*, that first was raisde for vertuous parts,

[c] Strype's Life of Grindal, p. 231.

[d] These lines are inaccurately printed in many editions. But the first, and most flagrant, departure from the original is in the folio of 1611. In consequence of the alteration, the reader would look in vain for this allusion to a *particular* person; for the application is rendered general:

" For *such as now have most the world at will,*
" Scorn th' one and th' other &c."

And, in the remainder of the allusion, the singular number is discarded for the plural; which Hughes and others follow. The editor of the first folio thought the passage perhaps, thus generalised, a *happy touch at the times*; or was anxious, by the removal of particulars, to appease the shade of Burleigh?

"And now, broad spreading like an aged tree,
"Lets none shoot up that nigh him planted bee:
"O let the man, of whom the Muse is scorned,
"Nor alive nor dead be of the Muse adorned!"

I consider the *Ruines of Time* to have been written almost immediately after the publication of the first edition of the *Faerie Queene*; for it could not have been written till after the death of Sir Francis Walsingham, who died in April 1590; and Spenser's Letter to Sir Walter Raleigh, at *the end* of this edition, is dated in January 1589-90. With the *Faerie Queene* a Sonnet had been transmitted to Burleigh, in which Spenser endeavours to sooth the lord treasurer to an acceptance of his "idle rimes." But in vain. The Introduction to the fourth Book of the *Faerie Queene*, the continuation of the former edition, published in 1596, bears testimony to the coldness of Burleigh:

"The rugged forhead, that with grave foresight
"Welds kingdomes causes and affaires of state,
"My looser rimes, I wote, doth sharply wite
"For prauing loue, &c."

Burleigh's disapprobation was probably shown at the first appearance of the *Faerie Queene*; and, to this disdain of his labours, I ascribe the honest indignation of the poet in the *Ruines of Time*. In the *Teares of the Muses*, (which

[1] See the note on the *Ruines of Time*, ver. 436.

I believe to be a much [f] earlier compoſition of Spenſer,) the following lines, often cited as a corollary to the proof of the poet having offended the lord treaſurer, are certainly too general to offend a particular perſon. The lord treaſurer might, with equal propriety, have been offended at the title of the chapter in Puttenham's [g] *Arte of Engliſh Poeſie*, already cited,

" Their great revenues all in ſumptuous pride
" They ſpend, that nought to learning they may ſpare;
" And the rich fee, which Poets wont divide,
" Now Paraſites and Sycophants do ſhare."

Mr. Warton is of opinion [h] that Burleigh was a Puritan; and that the Puritans, who were numerous in the time of Elizabeth, were peculiarly characteriſed for their hatred of poetry, however inſtructive. Yet the Earl of Leiceſter, I muſt obſerve, was the friend of Spenſer and of the [i] Puritans. And it has been juſtly obſerved by Dr. Birch, [k] that Burleigh's neglect of Spenſer is not to be attributed ſo much to any perſonal prejudice againſt him or contempt of poetry, as to the poet's early attachment to

[f] See my note on Willy in the *Teares of the Muſes*, ver. 208.
[g] See p. lxvii.
[h] Manuſcript remarks on the *Sonnets* prefixed to the Faerie Queene.
[i] See the note on Cartwright, p. xli.
[k] Life of Spenſer.

the Earl of Leiceſter, and afterwards to the Earl of Eſſex, who were both ſucceſſively heads of a party oppoſite to the lord treaſurer. Hence perhaps the expreſſion of Spenſer alſo in *Mother Hubberds Tale*:

"Of *men of armes* he had but ſmall regard,
"But kept them lowe, and ſtreigned verie hard.
For men of learning little he eſteemed, &c."

Mother Hubberds Tale muſt not be diſmiſſed, without remarking the political knowledge which Spenſer diſplays in it. Let the reader attentively peruſe the poem from ver. 1119. to ver. 1224, and he will probably not deny the diſcernment of the poet, even if he applies his poſitions to the hiſtory of modern Europe. This Poem, I muſt add, was re-publiſhed in 1784, with a Dedication, highly ſatirical, to the Hon. Charles James Fox, by George Dempſter, Eſq. M. P.[1]

The ſubſequent Poems in the *Complaints* have been already noticed.

By the date of the dedication of *Daphnaida*, (the next publication,) we find Spenſer in London on the firſt of January, 1591-2. This beautiful Elegy was written upon the death of Douglas Howard, daughter and heir of Henry Lord Howard, Viſcount Byndon; and wife of Arthur

[1] From the information of Charles Dilly, Eſq. by whom the work was publiſhed.

Gorge or Gorges Esquire, afterwards knighted. It is dedicated to her [m] aunt, the Ladie Helena, Marchioness of Northampton. The afflicted husband is introduced into the Poem, under the name of *Alcyon*, as bewailing the death of a *White Lioness* which he had been so happy as to find, and had tenderly nursed. The *White Lion* being one of the Duke of Norfolk's supporters to his armorial bearings, "the [n] riddle of the loved Lioness," as the poet calls it, is easily explained. In the Dedication Spenser avows the "goodwill which he bears unto Master Arthur Gorges, a lover of learning and vertue;" and again he notices him, with peculiar elegance, in *Colin Clouts come home again*, not only as inconsolable for the loss of his beloved Daphne, but as [o] known to the Muses and his comrades by notes of higher mood. Sir Arthur Gorges, however, has hitherto been recorded as a man of genius, without a proof of the assertion. I am happy to add his name to the list of English poets; and the reader will be pleased with the following specimen of his talents and his modesty. It is the Sonnet, addressed to the reader of "The Olympian Catastrophe, dedicated to the worthy

[m] See the Dedication.
[n] See ver. 177.
[o] See ver. 390, 391.

memory of the moſt heroical Lord Henry, late illuſtrious Prince of Wales, &c. By Sir Arthur Gorges, Knight, 1612;" a poem in manuſcript of conſiderable length, together with ſome Sonnets, preſerved amongſt numerous treaſures of a ſimilar nature, which belonged to the late Duke of Bridgewater, and now belong to the Marquis of Stafford.

"No praiſe of Poeſie do I affect,
Nor flatteries hoped meed doth me encite;
Such baſe-born thoughts as ſervile I reiect;
Sorrow doth dictate what my Zeale doth write:
Sorrow for that rich treſor we have loſt,
Zeale to the memory of what wee had;
And that is all they cann, that cann lay moſt:
So ſings my Muſe in zeale and ſorrow clad;
So ſunge Achilles to his ſilver harpe,
When fowle affront had reft his faire delight;
So ſings ſweet Philomell againſt the ſharpe;
So ſings the Swann, when life is taking flight:
So ſings my Zeale the noats that Sorrowe weepes;
Which Antheam ſunge, my Muſe for ever ſleepes."

I come now to the conſideration of the Paſtoral, entitled *Colin Clouts come home again*; the Dedication of which to Sir Walter Raleigh is dated December 27, 1591. But that date muſt be an errour of the preſs. The Poem exhibits internal evidence of having been written at a ſubſequent period. In the firſt place, there is a lamentation in it on the death of Ferdi-

nando, Earl of Derby, who is ſtyled *Amyntas*; an appellation by which Naſh alſo appears to have diſtinguiſhed him. This nobleman, as I have already ſtated, died in April 1594. He is deſcribed by Spenſer as

"the nobleſt ſwaine,
"That ever piped on an oaten quill:
"Both did he other which could pipe, maintaine,
"*And eke could pipe himſelfe with paſſing ſkill.*"[p]

Of his poetical abilities a ſpecimen is preſerved, in the [q] Antiquarian Repertory, from a manuſcript that belonged to Sir John Hawkins. Spenſer incurred the gentle reproof of Naſh, in conſequence of his neglecting to ſalute this patron of learning in the ſame manner, as he had ſaluted other "Engliſh heroes," at the end of the Faerie Queene. Spenſer perhaps felt the reproof; and reſolved, in this Poem, to make ſome atonement for his neglect. The eſtimation in which this nobleman was held, is deſcribed in very lively terms by Naſh; and is worthy of citation as well on the account of the party commended as of the party blamed. "From generall fame," ſays Naſh, "let me digreſs to my private experience; and, with a

[p] *Colin Clouts come home again*, ver. 440.
[q] Lord Orford's Royal and Noble Authors.
[r] *Supplication of Pierce Penilleſſe*, &c. 4to. 1592, at the concluſion.

toong unworthy to name, a name of ſuch worthines, affectionatelie emblaſon, to the eies that woonder, the matchleſſe image of honor and magnificent rewarder of vertue, Ioves eagle-borne Ganimed, thrice noble *Amyntas*.—None but Deſert ſhould ſit in Eames grace; none but Hector be remembred in the chronicles of Proweſſe; none but thou, moſt curteous *Amyntas*, be the ſecond miſticall argument of the Knight of the Redcroſſe.—And heere, heavenlie *Spencer*, I am moſt highlie to accuſe thee of forgetfulnes, that, in that honourable catalogue of our Engliſh Heroes which inſueth the concluſion of thy famous Faerie Queene, thou wouldſt let ſo ſpeciall a piller of Nobilitie paſſe unſaluted. The verie thought of his far derived diſcent, and extraordinarie parts wherewith he aſtonieth the world, and drawes all harts to his love, would have inſpired thy forewearied Muſe with new furie to proceede to the next triumphs of thy ſtatelie Goddeſſe!—But, as I in favor of ſo rare a ſcholler ſuppoſe, with this counſell he reſtrained his mention in the firſt part, that he might with full faile proceed to his due commendations in the ſecond. Of this occaſion long ſince I happened to frame a Sonnet, which being wholie intended to the reverence of this renowmed Lord, to whom I owe all the utmoſte

powers of my love and duties, I meant heere for variety of stile to insert.

Perusing yesternight, with idle eyes,
The Fairy Singers stately-tuned verse;
And viewing, after chapmens wonted guise,
What strange contents the title did rehearse;
I streight leapt over to the latter end,
Where, like the queint comædians of our time,
That when their Play is doone do fal to ryme,
I found short lines to sundry Nobles pend,
Whom he, as speciall mirrours, singled fourth
To be the Patrons of his Poetry:
I read them all, and reverenc't their worth;
Yet wondred he left out thy memory.
But therefore, guest I, he suppress thy name,
Because few words might not comprise thy fame.

Beare with me, *gentle Poet*, though I conceive not aright of thy purpose, or be too inquisitive into the intent of thy oblivion; for however my coniecture may misse the cushion, yet shal my speech savour of friendship, though it be not alied to iudgement." In Lodge's [s] *Illustrations of British History*, there is preserved a Letter of this nobleman to the Earl of Essex, dated Decemb. 19. 1598; which, the learned editor observes, "abounds with good sense, high spirit, and sweetness of temper. An untimely death undoubtedly defrauded him of a conspicuous situation in the history of his country."

[s] Vol. 3. p. 31.

Indeed his accomplishments, as well as his unnatural end occasioned by the resentment of the Jesuits, have been recorded in many publications.

But, besides the date of this nobleman's death, there is another convincing proof that this Pastoral was written long after 1591 in the praise assigned to Daniel for his "*passionate mischance*," which means his *Complaint of Rosamond* published with his Sonnets in 1592; and for his "*tragick plaints*," which point out his first dramatick publication, the tragedy of [2] *Cleopatra* in 1594.

The author of the Life of Spenser, prefixed to Mr. Church's edition of the Faerie Queene, considers the circumstance of Sir Walter Raleigh's disgrace at Court, in consequence of his criminal amour with the daughter of Sir Nicholas Throgmorton, as likewise refuting the date of 1591 in the Dedication of the Pastoral. And he is right in his conjecture, I think; but not exact in his statement. The disagreement between Raleigh and Lord Essex, although it occasioned Raleigh's departure from Court, could not, I conceive, be the subject of the lamentable lay

"Of great unkindnesse and of usage hard,
"Of Cynthia the Ladie of the Sea;"

[1] See Ritson's Bibliograph. Poetica, Art. *Daniel.*
[2] See Baker's Biograph. Dramatica, Art. *Daniel.*

which Spenſer tells us was the [x] ſong of his friend. A private [y] Letter (as it is entitled) from Raleigh to Sir George Carew, dated Decemb. 27. 1589, of which our hiſtorians have taken no notice, ſeems to ſhew, that, however jealous Eſſex might be of him, he was ſtill in favour with the Queen: "Couſen George. For *my retrait from the Court*, it was upon good cauſe, to take order for my prize. If in Irlande they thincke that I am not worth the reſpectinge, they ſhall much deceve themſelves. I am in place to be beleved, not inferior to any man to pleſure or diſpleſure the greateſt; and my oppinion is ſo receved and beleved *as I can anger the beſt of them*; and therefore if the [z] Deputy be not as reddy to ſteed me as I have bynn to defend hym, be as it may, when Sr William ffitz Williams ſhalbe in Ingland, I take myſealfe farr his bettres by the honorable offices I hold, as alſo *by that niceneſs to her Maieſtye wch ſtill I inioy, and never more.* I am willinge to continew to-

[x] *Colin Clouts come home again*, ver. 164.

[y] Carew MSS. in the Library at Lambeth Palace, N°. 605. p. 140, erroneouſly entered p. 146 in Dr. Wilkins's Catalogue. On the top of this original Letter is written, "A privatt Letter from Sr Walter Raleghe to Sr G. C. 27. Decemb. 1589."

[z] Namely, Sir William Fitzwilliams, preſently mentioned; who had before been Lord Juſtice, and Lord Deputy, of Ireland; and who was again appointed Lord Deputy in 1588. He was ſucceeded by Sir William Ruſſell, in 1594.

wards hym all friendly offices, and I doubt not of the like from hym as well towards mee as my frinds, &c." The diſpleaſure of the Queen, then, is to be attributed to the culpability of Raleigh in regard to the lady whom I have mentioned; who alſo became an object of the royal anger, and was with Raleigh [a] committed to the Tower in July 1592. She was one of her Majeſty's Maids of Honour. They were releaſed from this confinement in the [b] September following; and Raleigh, though perhaps not formally admitted to the preſence of the Queen, was ſoon afterwards able to prove the reſtoration of her favour to him by obtaining, from her, the manor of Sherborne in Dorſetſhire, which Dr. Coldwell, on his promotion to the biſhoprick of Saliſbury, had conſented to alienate to the Crown; from which prelate, however, there is a Letter, in the [c] Burleigh State-Papers publiſhed by Murdin, addreſſed to Mr.

[a] See a letter from Sir Edward Stafford to Antony Bacon Eſq. dated July 30. 1592, in Birch's *Memoirs of Queen Eliz.* vol. 1. p. 79. "If you have any thing to do with Sir Walter Raleigh, or have any love to make to Mrs. Throckmorton; at the Tower to-morrow you may ſpeak with them; if the countermand come not to-night; as ſome think will not be, and particularly he that hath charge to ſend them thither."

[b] See Collins's Sidney-Papers, &c. vol. 2. pp. 54, 55, where Raleigh appears, by a letter dated June 2. 1597, fully reinſtated in the Queen's favour, and graciouſly readmitted to her preſence.

[c] Page 575.

Henry Brooke, and dated April 10. 1594, in which the conduct of Raleigh on this occaſion appears to have been rapacious. But to prove further the influence of Raleigh, and that *right well he had complained*,

"That could great Cynthiaes ſore diſpleaſure breake,
"And move to take him to her grace againe;".

I cite the contemporary authority of Sir John Harington: "[d] And to ſpeak firſt of the Knight who carried the *ſpolia opima* of this biſhoprick; having gotten Sherborne caſtle, park, and parſonage; *he was in thoſe dayes in ſo great favour with the Queen*, as I may boldly ſay, that with leſſe ſuit then he was faine to make to her ere he could perfect this his purchaſe, and with leſſe money then he beſtowed ſince in Sherborne in building and buying out leaſes and in drawing the river through rocks into his garden, he might have very juſtly, and without offence of the Church or State, have compaſſed a much better purchaſe." It may be proper to add, that Sir Walter had made the only reparation in his power to the degraded character, and injured innocence, of the lady, by marrying her. Spenſer has alluded to this intrigue, and

[d] *Briefe View of the State of the Church of England*, &c. edit. 1653. p. 89.—In ſhort, Raleigh ſeems to have illuſtrated the truth of what Spenſer ſo much condemns in *Mother Hubberds Tale*, ver. 519, 520.

its consequences, in the conclusion of the seventh canto of the *fourth* Book of the Faerie Queene, which was first published in 1596. The situation of Raleigh, before he is restored to former grace againe" in the subsequent cantos, is described in Spenser's happiest manner. It is an interesting lamentation over a distressed and disgraced friend. It is the effusion of the Muse, "in her sweetest saddest plight."

In consequence, then, of the facts which I have brought together, I am led to believe that Decemb. 27. 1594 or 1595 should be the date to the Dedication of *Colin Clouts come home again*. And, having attended to this point, I will now notice some of the contemporary characters which are introduced, under fictitious or real names, in this agreeable poem.

The Shepherd of the Ocean is Sir Walter Raleigh, who had introduced Spenser to the Queen.—Under the name of *Astrophel*, his other friend and patron, Sir Philip Sidney, "now dead and gone," is deplored, as under the same title he is the subject of Spenser's Elegy on his death.—*Amyntas*, as I have before observed, denotes the deceased Earl of Derby.—Under the appellation of *Alcyon*, as in the Elegy entitled Daphnaida, the accomplished and afflicted Sir Arthur Gorges is

deſigned.—*Harpalus*, "now woxen aged" in the ſervice of the Queen, is probably Barnaby Googe, who was [e] firſt a retainer to Cecil, and afterwards in 1563 a gentleman-penſioner to the Queen; in which year he publiſhed his "Eglogs, Epitaphs, and Sonnets."—By *Corydon*, who is deſcribed as "meanly waged, yet ableſt wit of moſt" whom Spenſer knew, perhaps Abraham Fraunce is intended; who was the friend of Sidney, and the writer of ſeveral poems in Engliſh hexameters, as The Lamentations of Amintas, &c. The Counteſſe of Pembrokes Ivychurch, &c. The Lamentations of Corydon, &c. He was called to the Bar of the Court of the Marches of Wales; and, in 1590, was recommended by Henry Earl of Pembroke as a man in every reſpect qualified to be the Queen's Solicitor in that Court. [f] But what became of him afterwards does not appear.—*Palin*, whom Spenſer pronounces

——————— "worthie of great praiſe
"Albe he envie at my *ruſtick* quill;"

may mean Thomas Chaloner; a poet, whom Puttenham, in his *Arte of Engliſh Poeſie*, ranks with Spenſer; ſelecting, as patterns "*for*

[e] See Brydges's edition of Phillips's Theatrum Poetarum Anglicanorum, p. 126.
[f] Ibid. p. 108. And Biograph. Dram. Art. *Fraunce*.

æglogue and paſtorall poeſie, Sir Philip Sydney and Maiſter Challener, and that other gentleman who wrate the late Shepheardes Calender." And Meres, in his *Wits Treaſury*, ranks Chalvoner "amongſt the beſt *for paſtoral*." Thus commended, he might be led to "envie at the ruſtick quill" of a poet, whom he perhaps conſidered a rival in this ſpecies of fame.—*Alcon*, I am induced to think, is intended for Thomas Watſon; a writer of numerous ſonnets and madrigals, and [g] commended as the Engliſh Petrarch. He is alſo numbered among the principal writers of paſtoral poetry; and is claſſed [h] with Harvey, Leland, Newton, and others of his countrymen, for having attained good report, and honourable advancement, as a Latin poet. Spenſer apparently wiſhed him to "raiſe his tunes from lays," from ſongs and ſonnets, to loftier themes. He has beſtowed on Spenſer a very neat [i] encomium, which I have given in the note below.—*Old Palemon* ſeems to point

[g] By Meres, in his *Wits Treaſury*, 1598. See alſo Brydges, ut ſupr. p. 213.

[h] Ibid.

[i] "Sed quid EAM [the Queen] refero, quæ, noſtro carmine maior,
"Eſt cantanda tuo, dulcis SPENCERE, cothurno,
"Cuius ineſt numeris Hiblæi copia mellis.
"Tu quoq; nobiſcum (quoniam tu noſter Apollo)
"Lugentem ſolare DEAM, quoties Melibœi
"Triſtia lacrymulis preciosis funera deflet.
"Dic illi (tu namque potes fœlice camœna)

at Thomas Churchyard, who wrote a prodigious number of poetical pieces; of which the bare [k] liſt is ſufficient to juſtify the humorous remark of Spenſer, after he has obſerved that the melancholy pipe of this aged bard may make the hearer rew:

"Yet he himſelfe may rewed be more right,
"That ſung ſo long untill quite hoarſe he grew!"

Having been a moſt laborious writer for half a century, he is [l] ſaid to have died, poor, in 1604.

To theſe fictitious appellations ſucceed the real names of *Alabaſter* and *Daniel*; of whom the former is [m] repreſented by Antony Wood as "the rareſt poet and Grecian that any one age or nation produced." He was educated in Trinity College, Cambridge. Of this diſtinguiſhed perſon I will relate ſome circumſtances, which were not known to Wood. Of his poem in manuſcript, the *Eliſeis*, which Spenſer highly celebrates, I have given an account in the [n] note on its introduction into this Paſtoral. He ap-

"Arcadas innumeros, quanquam Melibœus obiuit,
"Præſtantes ſupereſſe viros, ſimiles Melibœi.
"Damœtam memora, quo non præclarior alter, &c."

Melibœus Thomæ Watſoni, ſive Ecloga in Obitum Honoratiſſimi Viri, Domini Franciſci, Walſinghami, Equitis Aurati, &c. 4to. Lond. 1590. Sign. D.

[k] See the Bibliographia Poetica, Art. *Churchyard.*

[l] Ibid.

[m] Athen. Ox. Faſti, vol. 1. col. 144.

[n] See *Colin Clouts come home again*, ver. 403.

pears to have received an offer of the rectory of Brettenham in Suffolk from the Lord Keeper Egerton, which he declined, as being not agreeable to his expectation, in a [o] Letter accompanied with a copy of elegant Latin hexameters to his Lordſhip. He relinquiſhed, as Wood relates, the Church of England for that of Rome; but afterwards returned to his deſerted mother, and obtained conſiderable eccleſiaſtical preferments. He died in 1640. His converſion to Popery had probably taken place about 1598, in which year he publiſhed his motives for his conduct. In 1604 he was engaged in a controverſy, on account of his new profeſſion of faith, with an antagoniſt of the higheſt reputation as a ſcholar and Proteſtant Divine, Dr. Will. [p] Bedell, afterwards Biſhop of Kilmore; an admirer and [q] imitator alſo of Spenſer. Alabaſter was undoubtedly a man of great learning. In his *Roxana*, however, which Dr. Johnſon has greatly extolled, there is certainly much

[o] Among the Bridgewater manuſcripts.

[p] Among the Lambeth manuſcripts (No. 772.) there is a valuable and curious work, entitled "A Defence of the Anſwer to Mr. Alablaſter's Four Demands againſt a Treatiſe intituled The Catholicks Reply upon Bedel's Anſwer to Mr. Alablaſter's four Demands." The Letter at the beginning is addreſſed "to the Worſhipfull and my loveing friend Mr. Ambroſe Jermyn;" and is dated, "Bury, this 25t. February, 1604, yor Worſhipps in Chriſt Jeſus, William Bedell."

[q] See the Liſt of Imitations of Spenſer, ſubjoined to this account of his life.

falſe taſte, as Mr. Warton [r] long ſince obſerved. Herrick, in his *Heſperides*, has addreſſed a poem to him on the ſubject of his great attainments and various labours.

Of *Daniel*, who is well known to the lovers of our elder poetry, and valued for his judicious reflections as well as the ſweetneſs of his language, an extenſive account is unneceſſary. By Spenſer's diſtinguiſhing him as "a new ſhepheard late up ſprong," he alludes to his firſt publication, entitled "Delia, contayning certayne ſonnets, with [s] the complaint of Roſamond," in 1592.

The "laſt, though not leaſt," in Spenſer's enumeration of Engliſh poets, is *Aetion*; under which name I believe Michael Drayton is deſigned. Spenſer's praiſe of him as "a gentle ſhepheard," applies to his "Shepheards Garland, faſhioned in nine Eglogs, &c." publiſhed in 1593. And the ſubſequent commendation;

> "Whoſe Muſe, full of high thoughts invention,
> "Doth like himſelfe heroically ſound;"

ſeems to point at his "Matilda, the faire and chaſte daughter of the Lord Robert Fitzwater, &c." publiſhed in 1594; in the preface

[r] Milton's Smaller Poems, 2d ed. p. 430.

[s] See alſo what has been already ſtated in regard to Spenſer's commendation of Daniel, p. xciii.

to which, Drayton informs "the true favorers of Poeſie," that their "kind and favourable acceptance of his late diſcourſe of the life and death of *Piers Gaveſton*, emboldened him to publiſh this tragicall hiſtorie of his *Matilda*." He pays the following compliment to Spenſer, at the exordium of his Matilda, in an addreſs to the Queen:

"And thou, O Beta, ſoveraigne of his thought;
"Englands Diana, let him thinke on thee!
"By thy perfections let his Muſe be taught;
"And in his breaſt ſo deepe imprinted be,
"That he may write of ſacred Chaſtitie;
"Though not *like Collin in thy Britomart*,
"Yet loves ſo much, although he wants *his arte*."

Of the Ladies celebrated in *Colin Clouts come home again*, Cynthia, the queen, is the moſt conſpicuous object, on account of the praiſe applied as well to her general conduct as to her particular ſkill in [t] *poetical compoſition*. —"*Urania*, ſiſter unto Aſtrofell," is Mary, Counteſs of Pembroke.—The "not leſs praiſe-worthy" *Theana* is Anne, the third wife of the Earl of Warwick who died in Feb. 1589-90; whoſe widow ſhe remained till death. Spenſer notices her exemplary widowhood in the *Ruines of Time*, as well as in this Paſtoral. Nor

[t] See references to the poetical compoſitions of queen Elizabeth, in the note on *Colin Clouts come home again*, ver. 188.

has he omitted to mention her authority at Court; of which the reader may ſee ſeveral inſtances in the Sidney State-Papers, eſpecially in the year 1595.—Her ſiſter *Marian* is Margaret, Counteſs of Cumberland. To theſe Ladies Spenſer dedicates his *Four Hymns*; which circumſtance is further noticed in its place.—*Manſilia* is the Marchioneſs of Northampton, to whom *Daphnaida* is inſcribed.—*Galathea* and *Neæra* appear to be Iriſh beauties, whoſe names I am not able to unravel.—To theſe ſucceeds the beautiful Lady Rich, under the poetical name of *Stella*, which was given her by Sir Philip Sidney; who, for [u] her ſake, wrote the poem entitled *Aſtrophel and Stella*, which was firſt publiſhed in 1591, and to which Spenſer alludes:

> " Ne leſſe praiſworthie *Stella* do I read,
> " Though nought my praiſes of *her* needed arre,
> " *Whom* verſe of nobleſt ſhepheard lately dead
> " Hath prais'd and rais'd above each other ſtarre."

The early love of Sir Philip to this Lady is converted into a beautiful fiction, as we ſhall preſently ſee, in Spenſer's elegy on Sir Philip's death.—After the commendation of *Stella*, the three daughters of Sir John Spenſer, of whom

[u] See the Biograph. Brit. Art. *Sydney*, (Philip,) and Brydges's edit. of Phillips's *Theatrum Poetarum Anglicanorum*, p. 138.

an account has been already given, are introduced to the reader's admiration. And the liſt of beauties concludes with the undiſcovered names of *Flavia* and *Candida*.

The paſtoral Elegy of *Aſtrophel*, devoted entirely to the memory of Sir Philip Sidney, and written perhaps on the immediate occaſion in 1586, was, with *Colin Clouts come home again*, firſt publiſhed alſo in 1595. It is "dedicated to the moſt beautifull and vertuous Ladie, the Counteſs of Eſſex." This Lady had been the wife of Sidney, and was now married to the Earl of Eſſex. She was the daughter of the memorable Sir Francis Walſingham. Sir Philip left by her an only daughter. His affectionate attention to this Lady and to her family, is abundantly ſhewn in his Will, preſerved by Collins in his Memoirs of the Lives and Actions of the Sidneys. It had been firſt propoſed for Sir Philip to marry a * daughter of Secretary Cecil, on the recommendation of his uncle, the Earl of Leiceſter; and his own choice, in earlier days, is ſaid to have been unſucceſsfully fixed on Lady Rich. Of this latter circumſtance Spenſer makes an elegant uſe. It is neceſſary firſt to refute an error of a ludicrous

* Collins's Mem. of the Lives and Actions of the Sidneys, p. 113.

kind, which the author of the Life of Spenſer prefixed to Mr. Church's edition of the Faerie Queene has committed, in ſaying that "[y] the grief of *Stella*, the Counteſs of Warwick *his aunt*, for her *Aſtrophel*, (names which Sir Philip himſelf had rendered immortal,) makes a large part of this tender poem." *Stella* is Sir Philip's firſt love. And Spenſer could not have been a ſtranger to this honourable attachment. Surely the poet would never have thus deſcribed the interview between *a nephew* and *an aunt!*

"They ſtopt his wound, (too late to ſtop it was!)
"And in their armes then ſoftly did him reare:
"Then, as he will'd, unto *his loved laſs*,
"*His deareſt love*, him dolefully did beere."

No. The poet, with inimitable pathos, thus relates a feigned event,

"To prove that death their hearts cannot divide,
"Which living were in love ſo firmly tide:"

He relates, that Stella, after many fruitleſs offices of tendereſt love, barely witneſſed the laſt pains of the wounded Aſtrophel, and followed him "like turtle chaſte;" and then he moſt poetically adds:

"The gods, which all things ſee, this ſame beheld;
"And, pitying *this paire of lovers trew*,
"Transformed them there lying on the field
"Into one flowre that is both red and blew:

[y] Church's Spenſer, vol. i. p. xxx.

" It firſt growes red, and then to blew doth fade,
" Like *Aſtrophel*, which thereinto was made.
" And in the midſt thereof a ſtar appeares,
" As fairly formd as any ſtar in ſkyes;
" Reſembling *Stella* in her freſheſt yeares,
" Forth darting beames of beautie from her eyes:
" And all the day it ſtandeth full of deow,
" Which is the teares that from her eyes did flow."

To this Elegy by Spenſer are added the lamentations of Sir Philip's ſiſter, the Counteſs of Pembroke, under the name of *Clarinda*; and alſo a collection of " flowers, that decked the herſe" of Sidney, by Lodowick Bryſkett and others.

Adhering to the chronological order in which Spenſer's poems were publiſhed, I am now to mention the *Amoretti* or *Sonnets*. Theſe are dated by Mr. Ball in 1592, who alſo repreſents the poet as married in 1593. But he is miſtaken, I think, in both reſpects. The *Sonnets* were certainly not publiſhed before the year 1595, but were written moſt probably in the years 1592 and 1593; and appear to have been ſent from Ireland, for publication, to Ponſonby his former bookſeller. The dedica-

* See the Liſt of Editions. See alſo Chalmers's *Supplemental Apology for the Believers in the Shakſpeare-Papers*, p. 28. " On the 19th of November 1594, was entered for William Ponſonbye in the Stationers' Regiſters, a poem, entitled Amoretti and Epithalamion, written not *long ſince* by Edmond Spencer."

tion of them "to the right worshipfull Robert Needham, Knight, ascertains this point.

"Sir,

To gratulate your safe return from Ireland, I had nothing so ready, nor thought any thing so meet, as these sweete-conceited Sonnets, the deede of that wel deserving gentleman, maister Edmonde Spenser; whose name sufficiently warranting the worthinesse of the work, I do more confidently presume to publish in his absence. This gentle Muse for her former perfection long wished for in Englande, now at the length crossing the seas in your happy compahye, (tho' to yourself unknowne,) seemeth to make choyse of you &c. Yours in all dutiful affection.

W. P."

In these *Sonnets* the poet gives us the history of his courtship, not of a second *Rosalind*, but of a mistress eventually less obdurate though not less beautiful; whom, I conclude, he afterwards married. The *Sonnets* indeed often breathe the *conceited* as well as the delicate complaints of Petrarch. Still, however, they are verses addressed to the object of an honourable passion; verses dictated by the hopes of a wooer, who, testifying the most unbounded re-

gard for his miſtreſs, is anxious to obtain her approval of his own axiom,

"Sweet is the love that comes with willingneſs."

In the ſixtieth Sonnet he informs us that he had then attained his fortieth year, and that one year had elapſed ſince the commencement of his love, which, referring to the date of his birth, was therefore in 1592. The ſixty-ſecond Sonnet preſents us with an alluſion to the year that was gone, and with the poet's expectation of ſmiling days in regard to the progreſs of his love. That expectation reaches almoſt to reality in the next Sonnet; and, in the ſixty-fourth expands itſelf into rapture, in enumerating the various charms of the lady, with whom "he had found ſuch grace" as to be indulged with "a kiſs." The ſixty-fifth Sonnet is an elegant ſpecimen of amatory perſuaſion; an invitation to wedlock, in over-ruling the ſcruples of the lady who "fondly fears to loſe her liberty." From this Sonnet to the eighty-third, the affection of the lady ſeems no longer doubtful, and the poet is eloquent in gratitude. The eighty-third Sonnet implies the delicacy of his ſentiments in reſpect to ſome writing, or expreſſion, with which the lady might have been offended; a compoſition, as Mr. Walker

has obſerved, in the very ſpirit [a] of Petrarch. In the eighty-fourth Sonnet, the praiſes of the lady are reſumed. In the eighty-fifth, the indignation of the poet appears to be rouſed at the "forged lies," with which ſome officious babbler "had ſtirred up coals of ire in his true Love." With the three ſubſequent Sonnets the collection cloſes; and theſe three uniformly deplore the abſence of the poet from his miſtreſs.

The *Epithalamion*, publiſhed together with the *Sonnets*, beſpeaks the happy termination of this courtſhip. It was written, Spenſer ſays, "his owne Love's prayſes to reſound." He was married, as I ſuppoſe, in 1594; and though, at the cloſe of *Colin Clouts come home again*, he calls on the ſhepherds to conſider him *then* as the dying victim of *Roſalind's* tyranny; I conſider it only as a poetical fiction, adapted to the ſubject of the colloquy. His ſtrains, no doubt, were melancholy even in Ireland, till he met with the fair [b] Elizabeth, the principal ſubject

[a] See the introductory note on the Sonnets, vol. viii. p. 113.

[b] That the name of his miſtreſs was *Elizabeth* is evident by the diſcrimination which he makes, in his ſeventy-fourth Sonnet, between his *love*, his *mother*, and his *queen*; all bearing that "happy name:"

"The which three times thriſe happy hath me made
"With guifts of body, fortune, and of mind.—
"Ye *three Elizabeths* for ever live,
"That three ſuch graces did unto me give."

of his *Sonnets* and of his *Epithalamion*. That the marriage took place in Ireland, is evident by the addreſs to the nymphs of *Mulla* in the *Epithalamion*; that it was celebrated at *Cork*, near which his caſtle of *Kilcolman* was ſituated, may be gathered by his appeal, in the ſame poem, to the "merchants daughters of the town" in behalf of his ſpouſe's beauty; and that the miſtreſs and the bride are one and the ſame perſon, may be aſſerted on the compariſon, almoſt identical, of perſonal accompliſhments in the ſixty-fourth *Sonnet* and in the 171ſt and following verſes in the *Epithalamion*.

To thoſe, who would deny that the Sonnets of Spenſer are not addreſſed to the object of his love, I can only recommend the ſeparation of the *Epithalamion* from the *Sonnets*; requeſting, however, at the ſame time a ſatisfactory anſwer, why the poet ſhould have thus tranſmitted them to poſterity, united.

The marriage is deſcribed to have taken place on St. Barnabas's day; which I ſuppoſe to be that of 1594. Of the eſtimation in which Spenſer held the charms of his beautiful Elizabeth, an eminent proof, beſides thoſe apparent in the Sonnets, occurs in the ſecond part of the Faerie Queene, which was publiſhed in 1596, but had been written before the eightieth Sonnet was compoſed. He ranks her with the

three Graces; at the ſame time not concealing the lowlineſs of her origin:

" Such were thoſe goddeſſes which ye did ſee:
" But that *fourth Mayd*, which there amidst them traced,
" Who can aread what creature mote ſhe bee,
" Whether a creature, or a goddeſſe graced
" With heavenly gifts from heven firſt enraced!
" But whatſo ſure ſhe was, ſhe worthy was
" To be the Fourth with thoſe Three other placed:
" Yet was ſhe certes but a countrey laſſe;
" Yet ſhe all other countrey laſſes far did paſſe."

Faer. Qu. vi. x. 25.

Theſe lines had been written during the period of courtſhip; for, in his eightieth Sonnet, he alleges that, tired with his long race through Faery land which his *ſix books* compile, he wiſhes to refreſh himſelf; and, in his retirement, to divert his muſe with the ſubject of his own Love's praiſe, adapted to ſtrains of ſuitable humility:

" But let her prayſes yet be low and meane,
" Fit for the handmayd of the Faery Queene."

That Spenſer was a batchelor, before he was married to this perſon, I am perſuaded by the circumſtance of no love-verſes having been addreſſed by him, in the interval between the faithleſſneſs of Roſalind and his introduction to

Elizabeth, to any other lady. Some [c] biographers, it ſeems, have aſſerted, without authority, that, having loſt his firſt wife, the courtſhip of a ſecond gave riſe to the *Amoretti*.

The abſence, which the three concluding Sonnets mention, is believed by the author of the Life prefixed to Mr. Church's edition of the Faerie Queene to allude to Spenſer's viſit to England, in July or Auguſt 1596, *ſoon after his marriage*, which he dates in that year; in order to print the ſecond part of his Faerie Queene, and the other Poems which remain to be noticed. But to this ſuppoſition I cannot accede. Spenſer muſt have been married at leaſt as ſoon as at the period I have mentioned; as the account of children which he left, and the interference of the Privy Council in behalf of them and of their mother, preſently cited, will juſtify me in believing.

The *Four Hymns on Love and Beauty*, which prove the author's zealous attachment to the Platonick ſchool, are dated at Greenwich, Sep. 1. 1596, and are dedicated to the Counteſſes of Cumberland and Warwick; the name of the latter, however, being miſtaken by the printer or the poet; as the Counteſs of War-

[c] See Chalmers's *Supplemental Apology*, p. 39.

wick was certainly [d] Anne, the daughter of Francis Earl of Bedford. Theſe ſiſters were alſo addreſſed by Henry Conſtable in a [e] Sonnet, deſcriptive of their uncommon accompliſhments. The *Hymns*, as the poet informs us, "were written in the greener times of his youth;" and are intended as a warning to thoughtleſs lovers, in the repeated reference which he makes in them to his own diſtreſs and diſappointment in reſpect to *Roſalind*.

In the ſame year his *Prothalamion* was printed; a poem, or ſpouſal verſe, in honour of the double marriage of the Ladies Elizabeth and Catherine Somerſet to H. Gilford and W. Peter, Eſquires. And here he again notices, with commendable pride, his honourable deſcent:

"At length they all to mery London came,
"To mery London, my moſt kyndly nurſe,

[d] See the note on the *Ruines of Time*, ver. 244. And Collins's Mem. of the Lives and Actions of the Sidneys, p. 40.

[e] I cite the cloſe of this Sonnet, from a manuſcript of Conſtable's poetry in my poſſeſſion: It is the third of ſeven Sonnets written "to celebrate the memory of perticular ladies whom the author moſt honoureth."

"*To the Counteſſes of Cumberland and Warwicke, ſiſters.*

"Siſters of ſpotleſſe fame! of whom alone
"Malitiouſe tongues take pleaſure to ſpeake well;
"How ſhould I you commend, when eyther one
"All things in heaven and earth ſo far excell.
"The higheſt praiſe that I can give is this,
"That one of you like to the other is."

" That to me gave this lifes firſt native ſourſe,
" Though from another place I take my name,
" An houſe of auncient fame."

The exertions of the Earl of Eſſex in the expedition to Cadiz, are alſo ingeniouſly introduced into this elegant little Poem.

In the ſame year likewiſe, the ſecond part of the *Faerie Queene* appeared; which had been entered for the ſame bookſeller in the Stationers' Regiſters [f] on the 20th January, 1595-6. And a new edition of the former part accompanied it. Of the remaining ſix books, which would have completed Spenſer's original deſign, two imperfect Cantos *Of Mutabilitie* are the only parts with which the publick has been gratified; and which were firſt inſerted in the folio edition of the *Faerie Queene* in 1609, as a part of the loſt Book, entitled *The Legend of Conſtancy*. Sir James Ware informs us, in his Preface to Spenſer's *View of the State of Ireland* which he printed at Dublin in 1633, that the poet finiſhed THE LATTER PART *of the Faerie Queene* in Ireland; " which was ſoone after unfortunately loſt by the diſorder and abuſe of his ſervant, whom he had ſent before him into England;" being then *à rebellibus*, as Camden's words are, *è laribus ejectus et bonis*

[f] Chalmers's *Supplemental Apology*, &c. ut ſupr.

ſpoliatus. Fenton, in his notes on Waller's poems, conſiders the aſſertion of Sir James Ware as entitled to no credit. "Inſtead of deploring," he ſays, "the fate of thoſe ſix books which are ſuppoſed to be loſt, I am entirely of opinion with Mr. Dryden, that, upon Sir Philip Sidney's death, Spenſer was deprived both of means and ſpirit to accompliſh his deſign. The ſtory of their being loſt in his voyage from Ireland, ſeems to be a fiction borrowed from the fate of Terence's Comedies, which itſelf has the air of a fiction, or at beſt is but a hearſay that paſſed upon the biographers without due examination." Dr. Birch contends, "that this ingenious poet and commentator will ſcarce convince his readers, that the death of Sir Philip Sidney was an event ſufficient to prevent Spenſer from finiſhing his Poem, when it is evident that he gave the world, after the loſs of his patron, *ſix books* of it; at the ſame time promiſing the reſt, of which we actually have remaining two Cantos upon *Mutability*, equal, if not ſuperiour, to any of the reſt; and two ſtanzas of another Canto. And the authority of ſo conſiderable a writer as Sir James Ware, who lived near the time and was in a ſituation of informing himſelf about the fact, cannot juſtly be rejected as a mere unſupported *hearſay*, propagated *without due examination.* It

is true in the 33d Sonnet of his *Amoretti*, written about the year 1592, [and addreſſed to his friend Lodowick Bryſkett,] he ſpeaks of the *finiſhing* of his *Faerie Queene* as prevented by the cruelty of his miſtreſs; and in the 80th he deſires a little refreſhment after ſo long a taſk, as that of compiling the firſt ſix books of that Poem, and leiſure to ſing his 'love's ſweet praiſe;' the contemplation of whoſe beauty would 'raiſe his ſpirit,' and enable him to undertake his *ſecond Work*

'With ſtrong endevour and attention dew.'

But theſe Sonnets, allowing the ſubjects of them to have been real facts and not poetical fiction, were compoſed at leaſt five or ſix years before the laſt ſix books of the *Faerie Queene* are ſuppoſed to have been loſt; an interval long enough for ſo ready and inexhauſtible a genius as our author's to complete them, whoſe years bore no proportion to the number and perfection of his works. For the loſs of thoſe books could not have happened till after 1596, becauſe he mentions, in the title-page of the edition of that year, that the Poem would contain *Twelve Books*. But they muſt have periſhed, as Sir James Ware intimates, when he ſent his ſervant to England in 1598, before his own laſt journey thither from Ireland, upon

the plundering of his eſtate by the rebels there."

To theſe obſervations the author of the Life of Spenſer in the Biographia Britannica makes the following reply. "I believe the reader is beforehand with me in his cenſure of Dr. Birch's reaſoning, which is ſo notoriouſly inconſiſtent with the fact. The *Faerie Queene* was [g] begun in 1579 at lateſt; the firſt three books were finiſhed in 1590; and the next three in 1596. This laſt, not to inſiſt on the whole ſpace, is an interval of ſix years, which is above twice the length of Spenſer's life after 1596. Thus the doctor's argument, we ſee, inſtead of ſtrengthening the teſtimony of Sir James Ware, ſerves rather to weaken it, and at the ſame time confirms the opinion of Mr. Fenton, that they were never finiſhed; which therefore we have embraced."

Of a ſimilar opinion was the late Dr. Farmer. "It is a [h] queſtion of long ſtanding," ſays that learned critick, "whether a part of the *Faerie Queene* hath been *loſt*, or whether the work was left *unfiniſhed:* which may effectually be anſwered by a ſingle quotation. William Browne publiſhed ſome poems in fol. 1616,

[g] See before, p. xxxvii.
[h] Eſſay on the Learning of Shakſpeare.

under the name of *Britannia's Paſtorals*;—in one of which (B. ii. Song i.) he thus ſpeaks of Spenſer:

" He ſung th' heroicke knights of faiery land
" In lines ſo elegant, of ſuch command,
" That had the Thracian plaid but halfe ſo well,
" He had not left Eurydice in hell.
" But, *e're he ended his melodious ſong,*
" An hoſt of *angels* flew the clouds among,
" And rapt this ſwan from his attentive mates,
" To make him one of their aſſociates
" In heaven's fair quire; where now he ſings the praiſe
" Of Him that is the firſt and laſt of daies."

I may add, to this teſtimony cited by Dr. Farmer, the ſame remark made by Sir Aſton Cokain, in his Poems, publiſhed in 1658, p. 8.

" If honour'd Colin, thou *hadſt liv'd ſo long*
" *As to have finiſhed thy Faery Song,*
" Not onely mine but all tongues would confeſs,
" Thou hadſt exceeded old Mæonides."

But, however theſe extracts may ſeem to affect the authority of Sir James Ware, I ſhall produce the evidence of a writer, anteriour to Browne and Cokain, in ſupport of the narration that ſome of Spenſer's papers were deſtroyed in the rebellion of 1598; among which we may ſuppoſe certain parts of the remaining ſix books of the *Faerie Queene* to have exiſted.

We find that many detached parts of the firſt three books of the Poem had been ſeen by ſeveral friends of Spenſer, long before the publication of them in 1590. The ſame circumſtance might have happened in regard to the concluding books; although I do not mean to contend that they were *finiſhed*, or, to uſe the expreſſion of Spenſer to his friend Bryſkett in regard to the firſt ſix books, that they were *compiled*, that is, collected into order for publication. The evidence which I offer, has eſcaped the notice of all who have written on this intereſting ſubject. It is the evidence of a writer contemporary with Spenſer; of a writer highly [k] reſpected as a ſcholar and a gentleman, John (afterward Sir John) Stradling; the friend of Camden and Sir John Harington. He appears as an author in 1597. In 1607 he publiſhed *Epigrammatum Libri quatuor*; of which epigrams many were evidently written before that year. He thrice addreſſes Spenſer in this collection; and, in the following lines, clearly, however quaintly, bears teſtimony to a loſs which muſt ever be deplored,

[i] See before, p. lxiii. See alſo the note on *Facr. Qu.* i. vii. 32.

[k] Wood's *Athen. Ox.* vol. i. col. 504.

"Ad *Edm. Spencer* eximium poëtam, DE EXEMPLARIBUS SUIS QUIBUSDAM MANUSCRIPTIS, *ab Hibernicis exlegibus igne crematis, in Hibernica defectione.*

"Ingenij tantum noram tibi flumen, vt ipſum
"Abſumi flammis non potuiſſe putem.
"Flumen at ingenij partim tibi ſorbuit ignis:
"Qualis, qui flumen devoret, ignis erat?
"Sylveſtris populus ſylveſtres injicit ignes:
"Talibus obſiſtunt flumina nulla pyris."

Epigr. Lib. iii. p. 100.

Two years *after the publication* of theſe Epigrams, the only manuſcripts of Spenſer which had eſcaped the fury of rebels were given to the publick, as I have already ſtated, under the title of *part of the Legend of Conſtancy.*

While Spenſer was in England in 1596, he, without doubt, preſented his political treatiſe, *The View of the State of Ireland*, to the queen, the great officers of ſtate, and others. I thus account for the manuſcript copy of the treatiſe in the Lambeth library; and for that which was found among the Lord Keeper Egerton's papers, and now belongs to the Marquis of Stafford; and for that alſo which exiſts in the Publick Library at [1] Cambridge. That this treatiſe was finiſhed in 1596, is proved by the

[1] Numb. Dd. 10. 60.

date which Sir James Ware has prefixed to it in the first edition of it in 1633, published at Dublin from a manuscript in Archbishop Usher's library; and by the concurrent dates of [m] four manuscripts, which I have inspected. In one of these manuscripts, a [n] note is inserted in an old and probably coeval hand-writing, which relates, that Spenser *at that time* held the following office in Ireland. "This booke was written by Edward [Edmund] Spencer, *Clarke of the Counsell of the Province of Mounster in Irland* in ano 1596." To this office Mr. Boyle has been believed to be the immediate successour of the poet. But I find that Lodowick Bryskett, the friend of Spenser, was possessed of this situation after him. For it is affirmed, in Lodge's *Peerage of Ireland*, that [o] Bryskett surrendered the office of Clerk to the Council of Munster on March 31. 1600, in order that the queen might give it to Mr. Boyle, together with the custody of the Signet of the Province.

[m] 1. The Lambeth MS. 2. The Marquis of Stafford's MS. 3. The Pub. Lib. Cambridge MS. 4. Gonville and Caius Coll. MS.—The manuscript in the Library of Trin. Coll. Dublin, I am informed, bears the same date.—Bishop Nicholson, in his *Irish Historical Library*, has made a great mistake in relating that Spenser's treatise extends the account of Ireland "to the year 1600," and that it is "dedicated to King James the first." Dubl. edit. 8vo. 1724. p. 4.

[n] In the Library of Gonville and Caius College, Cambridge; now numbered, 188.

[o] Vol. i. p. 81. edit. 1754.

The *View of the State of Ireland* exhibits Spenſer as a moſt intereſting writer in proſe, as well as a politician of very extenſive knowledge, and an antiquary of various and profound erudition. It was probably compoſed at the command of the queen; ſeveral repreſentations of the diſorders in Ireland, and ſeveral plans of reformation, written perhaps not without prejudice, and, I may add, (conſidering the behaviour of Deſmond, Tyrone, and their adherents,) not without hypocriſy, [p] having been

[p] Among the Lord Chancellor Egerton's manuſcripts, which now belong to the Marquis of Stafford, there is a curious treatiſe of this kind, at the end of which is a petition by the author in favour of the Earl of Tyrone. It is dated in 1594, and the authors name is Tho. Lee. It is entitled "A Brieſe Declaration of the Gouerment of Irelande, opening many Corruptions in y^e^ ſame; diſcouering ye diſcontentments of the Iriſhry, and the cauſes mouing theis expected troubles: And ſhewing meanes how to eſtabliſh quietnes in that kingdome honorably, to your Ma^tles^ profit without any encreaſe of charge."

In the ſame collection alſo, the following important manuſcripts, connected with circumſtances of which Spenſer treats, exiſt.

"Whether the quenes Matie be to be counſelled to governe Ireland after the Iriſh maner as it hath bine accuſtomed, or to reduce it as neare as maye be to thengliſhe gouñem^t^."
Dated "Menſe Decembr. 1573." Indorſed, "Edmond Tremaynes diſcourſe, at the requeſt of S^r^ Wa: Mildemay."

"The Lawes of Irelande, with remarks."

"Notes towching ye miſerable Eſtate of ye Realme of Ireland by reaſon of Popiſh religion, and a brieſe platforme for the reforming of it, &c."

"A Demonſtration how the warres of Ireland may be manteyned wth litle or no charge vnto her Matie. or the Realme of England. Decēber, 1602." Signed, "Gerard de Malynes."

preſented to the Engliſh government. Sir James Ware dedicated his publication of this treatiſe to Lord Wentworth, then Lord Deputy of Ireland; to whom he relates, that "the former turbulent and tempeſtuous times, with the miſeries of ſeveral kindes incident unto them, are fully ſet out, and to the life, by Mr. Spenſer, with a diſcovery of their cauſes and remedies, being for the moſt part excellent grounds of reformation. And ſo much may be juſtly expected from him in regard of his long abode, and experience of this kingdome." In the Preface Sir James further obſerves, that Spenſer's "proofes, although moſt of them conjecturall, concerning the original of the language, cuſtomes of the nation, and the firſt peopling of the ſeverall parts of the Iland, are full of good reading, and doe ſhew a ſound judgement. They may be further confirmed by comparing them with Richard Creugh's Booke *De linguâ Hibernicâ*, which is yet extant in the original manuſcript, and although mixed with matter

"A Survey of the preſent Eſtate of Ireland, Anno. 1615, addreſſed to his moſt excellent Maieſty James the firſt &c. by his moſt humble ſubiect, E. S."

To this liſt might be added numerous treatiſes of a ſimilar nature, as well as of matters relating to the moſt remote antiquities of Ireland, from the Carew Manuſcripts in the Archiepiſcopal Library at Lambeth; if they had not already been noticed by ſeveral writers who have diſcourſed of the political and antiquarian hiſtory of that country.

of ſtory leaning too much to ſome fabulous traditions, yet in other reſpects worthy of light. Touching the generall ſcope intended by the author for the reformation of abuſes and ill cuſtomes, this we may ſay; that although very many have taken paines in the ſame ſubject, during the raigne of Queene Elizabeth, and ſome before, as the author of the book intituled *Salus Populi*, and after him Patrick Finglas, chiefe baron of the Exchequer here and afterwards chiefe Iuſtice of the Common Pleas, yet none came ſo neere to the beſt grounds for reformation, a few paſſages excepted, as Spenſer hath done in this."

From this favourable opinion the editor of Sir James Ware's [q] works in Engliſh diſſents. He allows that there are ſome things in it very well written, particularly in regard to the political deſign of reducing Ireland to the due obedience of the Engliſh Crown; yet that, in the hiſtory and antiquities of the country, he is often miſerably miſtaken, and ſeems to have indulged rather the fancy and licence of a poet than the judgement and fidelity requiſite for an

q Vol. iii. p. 327. Keating, Walſh, and O'Flaherty, object principally to the miſtakes of Spenſer in regard to his deducing the original of ſeveral abſolutely Iriſh families from England and Wales. See Walſh's Preface to his *Proſpect of the State of Ireland*, 1682. And O'Flaherty's *Ogygia*, &c. 1685. P. iii. c. 77.

hiſtorian; beſides his want of moderation. If this character, Dr. Birch obſerves, be a true one, we have the leſs reaſon to regret that Spenſer did not finiſh another treatiſe, which he promiſed at the concluſion of his *View*, expreſsly upon the antiquities of Ireland. At the diſtance of more than half a century, he, who ſubſcribes not to the preceding remark, will find many ſupporters of his diſſent. "[r] Civilization," ſays a modern writer, (who with great learning and ſucceſs has diſcuſſed the *Antiquities of Ireland*,) "having almoſt obliterated every veſtige of our ancient manners, the remembrance of them is only to be found in Spenſer; ſo that he may be conſidered, at this day, as an Iriſh antiquary." I join ſincerely in the wiſh of Sir James Ware, that this treatiſe had, in ſome paſſages, been tempered with more moderation; but, as Sir James remarks, "the troubles and miſeries of the time when he wrote it, doe partly excuſe him." In ſome manuſcripts of the Treatiſe which I have ſeen, the ſeverity indeed of Spenſer as well in reſpect to certain families, as to the nation in general, is conſiderably amplified. But I have not thought it neceſſary to ſpecify every particular

[r] The obſervation of the Rev. Edward Ledwich to Joſeph Cooper Walker, Eſq; communicated to me by the latter.

of dormant, and perhaps not juſtifiable, harſhneſs. It is evident that Sir James Ware alſo had ſeen more than one manuſcript of the treatiſe; as he ſelects a various reading from *the beſt*[s]. And, in the library of Trinity College at Dublin, there is a manuſcript of it, which, in the conſtruction of ſome of the ſentences, and in other inſtances, differs, as I have been informed, from the printed copy; and abounds with corrections and interlineations.

This treatiſe, the reſult of nice obſervation and minute inquiry, wears the appearance of having been compoſed in England in 1596. For it opens with Eudoxus's addreſs to Irenæus, under the latter of which names Spenſer intends himſelf, in the following manner: "But if that countrey of Ireland, *whence you lately came*, be of ſo goodly and commodious a ſoyl as you report, I wonder that no courſe is taken for the turning thereof to good purpoſes, and reducing that nation to better government and civility." And it is probable that Spenſer expected conſiderable promotion, in conſequence of the zeal and ability which he had thus diſplayed as a

[s] See the View of the State of Ireland in this edition, vol. viii. p. 344.

[t] By Mr. Cooper Walker; who alſo tranſmitted to me a conſiderable ſpecimen of this manuſcript, which was obligingly tranſcribed by Dr. Barrett, the learned librarian of the College.

politician; for he tells us, in his *Prothalamion*, publiſhed in 1596, of his "ſullen care

"Through diſcontent of his *long fruitleſſe ſtay*
"*In Princes Court*, and expectation vain
"Of idle hopes, &c."

He had arrived in England, we may ſuppoſe, at the beginning of the year; for the [u] entry of the ſecond edition of the *Faerie Queene* in the Stationers' Regiſters will countenance this opinion; and the *Prothalamion*, as is evident at the commencement of it, was written in the ſummer of that year.

In 1597 he is [x] ſaid to have returned to Ireland. And he returned, probably, with the expectation of paſſing his days in comfort with his family at Kilcolman. In the following year he was deſtined to an honourable ſituation. For Mr. Malone has diſcovered a Letter from queen Elizabeth to the Iriſh government, dated the laſt day of September 1598, recommending Spenſer to be Sheriff of Cork. But, in the next month, the rebellion of the treacherous Tyrone burſt forth with irreſiſtible fury; and occaſioned the immediate flight of Spenſer and his family from Kilcolman. In the confuſion attending this calamity, one of his children ap-

[u] Viz. on the 20. Jan. 1595-6.
[x] Biograph. Brit.

pears to have been left behind. The rebels, after having carried off the goods,[y] burnt the houſe, and this infant in it. Spenſer arrived in England with a heart broken in conſequence of theſe misfortunes, and died in the January following[z].

The date of Spenſer's death, together with ſome circumſtances attending it, has often been miſ-ſtated. The preciſe day of his death is now aſſerted, for the firſt time, on the following authority communicated by the learned and reverend John Brand, Secretary of the Society of Antiquaries; which exiſts in the title-page of the ſecond edition of the *Faerie Queene*, now in his poſſeſſion, and which appears to have belonged originally to Henry Capell; after whoſe autograph, the date of 1598 is added. After the name of *Ed. Spenſer* in the title-page, the following invaluable anecdote is preſerved: "Qui obiit apud diverſorium in platea Regia, apud Weſtmonaſterium iuxta London, 16°. die Ja-

[y] See the converſation between Ben Jonſon and Drummond of Hawthornden, preſently cited.

[z] "In oppoſition to the monumental inſcription in Weſtminſter Abbey," ſays Mr. Chalmers, "I concur with Sir James Ware, and Mr. Malone, in ſaying, that Spenſer died in 1599, though towards the end rather than the beginning of that year: For the preface of *Belvidere, or, Garden of the Muſes*, which was printed in 1600, ſpeaks of Spenſer as an *extant poet*." Suppl. Apolog. p. 34, 35. But this is not correct. The date of 1598 on the monument is right. And Mr. Malone has ſince admitted that Spenſer died *in London, between the 1ſt of January and the 25th of March*, 1598-9. See his edit. of Dryden's Proſe Works, vol. 3. p. 98.

nuarij 1598°. Juxtaq; Geffereum Chaucer, in eadem Eccleſia ſupradict. (Honoratiſſimi Comitis Eſſexiæ impenſis) ſepelit[ur.]" Henry Capell has added *apud diverſorium* in the paler ink with which his own name is written. It appears then that the teſtimony of Camden, in regard to the place of Spenſer's death, is correct; which was in *King-ſtreet, Weſtminſter*, as he relates; and not, as [a] others in oppoſition to his authority have reported, in King-ſtreet, Dublin. It appears alſo that he died *at an inn* or *lodging-houſe*, "apud diverſorium," in which he and his family had probably been fixed from the time of their arrival in England. It is remarkable that Mr. Capell ſhould have omitted to notice a ſingle circumſtance of the extreme poverty in which Spenſer is ſaid to have died, if the bittereſt circumſtances of that kind had really attended his death. The burial having been ordered at the charge of the Earl of Eſſex, may ſurely be conſidered as a mark of that nobleman's reſpect for the poet, without proving that the poet was ſtarved. Of the man who had thus periſhed a *remarkable* funeral [b] might

[a] Cibber's Lives of the Poets. Warton's Obſerv. on Spenſer, vol. ii. p. 251. Brydges's edition of Phillips's Theatrum Poet. Anglic. p. 156, &c.

[b] "Poetis funus ducentibus," as Camden relates. See alſo the tranſlation of his *Hiſt. of Q. Eliz.* p. 365. "His hearſe [was] attended by poets, and mournfull elegies and poems with the pens that wrote them thrown into his tomb."

ſeem almoſt mockery; and yet the pall was held up by ſome of the poets of the time.

But Camden has ſaid, that Spenſer returned to England, *poor*; "in Angliam inops reverſus." Deprived, by a general calamity, of his property in the province of Munſter; he was, if we contraſt his ſituation with better days, undoubtedly poor. Yet was he not without the certainty of at leaſt a decent ſubſiſtence; and, I am perſuaded, was not without friends. His annual penſion of fifty pounds, granted him by the queen, was beyond the reach of the barbarous kerns of Munſter; a ſum by no means inconſiderable in thoſe days. And we may at leaſt believe, that a plundered ſervant of the Crown would not paſs unnoticed by the government, either in regard to a permanent compenſation, or to immediate relief if requiſite. But the numerous narrators of Spenſer's death, both "in proſe and rhyme," have determined to give an unbounded meaning to Camden's *inops*; and have accordingly repreſented the poet as dying in extreme indigence and want of bread. Nor are the melancholy accounts of theſe narrators unattended with a prefatory remark on his life, which confutes itſelf. Camden ſays generally that, by a fate *peculiar to*

poets, Spenſer was always poor. But he notices no other ſituation that Spenſer held than the ſecretariſhip under Lord Grey. Thus the author of his Life in the Biographia Britannica ſays, "that this admirable poet and worthy gentleman had ſtruggled with poverty all his life-time." And thus, in the notes to that life, are cited the pretended corroborations of the fact, which Dr. Birch and the author of the Life prefixed to Mr. Church's edition of the Faerie Queene have triumphantly produced from an old play, entitled *The Return from Parnaſſus*, &c. acted at St. John's College, Cambridge, in 1606; and from Fletcher's *Purple Iſland*, a poem printed in 1633: in the former of which, the "ſoile," that is, England, is deſcribed as

"Denying maintenance for his deare relief,"

and as

"Scarce deigning to ſhut up his dying eye:"

And in the latter, he is exhibited to the pity of the reader, as one, whom though all the Graces and Muſes nurſt and all the great and learned admired,

"Yet all his hopes were croſt, all ſuits denied;
"Diſcourag'd, ſcorn'd, his writings vilified;
"Poorly (poore man) he liv'd; poorly (poore man) he died."

To theſe may be added the lamentation of Joſ. Hall, another poet, in his addreſs to Dr. Will. Bedell on his paſtoral "[c] in Spenſer's ſtyle," entitled "A Proteſtant Memorial, &c." firſt publiſhed in 1713.

"Thine be his [*Spenſer's*] Verſe; not his Reward be thine!
"Ah! me, that, after unbeſeeming care
"And ſecret want which bred his laſt misfare,
"His relicks dear obſcurely tombed lien
"Under unwritten ſtones, that who goes by
"Cannot once read, *Lo! here doth Collin lie!*"

But all theſe remarks are far exceeded by Mr. Pennant, who has conjectured, that what had been *publiſhed* in 1590 might have been *compoſed* in conſequence of his diſtreſſes at a ſubſequent period! Speaking of the portrait of Spenſer at Dupplin Caſtle, he calls the poet "[d] the ſweet, the melancholy, romantick bard of a romantick queen; the moral, romantick client of the moral, romantick patron, Sir Philip Sidney; fated to paſs his days in dependence, or in ſtruggling againſt adverſe fortune, in a country inſenſible to his merit; either at Court 'to loſe good days, &c.' or in Ireland to be tantalized with the appearance of

[c] See the Liſt of Imitations of Spenſer, ſubjoined to this account of the Life.

[d] Pennant's Tour in Scotland, Part 2d. p. 81.

good fortune; to be ſeated amidſt ſcenery indulgent to his fanciful muſe; yet, at length, to be expelled by the barbarous Tyrone; to have his houſe burnt, and his innocent infant periſh in the flames; to return home; to die in deep poverty; lamenting

——— 'that gentler wits ſhould breed
'Where thick-ſkin chuffes laugh at a ſcholler's need.'

May it not be imagined, *that, in the anguiſh of his ſoul, he compoſed his* Cave of Deſpair, *as fine a deſcriptive poem as any in our language*, F. Q. i. ix. 33, &c."

The authority of Mr. Warton has alſo countenanced the belief of Spenſer's dying in abject poverty. But from his ſtatement I am compelled, in more than the preſent inſtance, to diſſent. "Spenſer himſelf," ſays Mr. Warton, "[e] died *in Ireland*, in the moſt wretched condition, amid the deſolations of the rebellion in Munſter; as appears from the following curious anecdote in Drummond, who has left us the heads of a converſation between himſelf and Ben Jonſon. '[f] B. Jonſon told me that Spenſer's goods were robbed by the Iriſh in Deſmond's rebellion; his houſe, and a little

[e] Obſervations on the Faerie Queene, vol. 2. p. 251.

[f] Works, fol. p. 224. "Heads of a converſation between the famous poet Ben Jonſon, and William Drummond of Hawthornden, January, 1619." We ſhould read *Tyrone's* inſtead of *Deſmond's* rebellion.

child of his burnt, and he and his wife nearly eſcaped; that he afterwards died in King-ſtreet, [*Dublin*,] by abſolute want of bread; and that he refuſed twenty pieces ſent him by the Earl of Eſſex, and gave this anſwer to the perſon who brought them, That he was ſure he had no time to ſpend them.' Camden informs us, that Spenſer was in Ireland when the rebellion broke out under Tyrone in 1598; but that, being plundered of his fortune, he was obliged to return to England, where he died in the ſame or the next year. Camden adds, that he was buried in the abbey of Weſtminſter, with due ſolemnities, at the expence of the Earl of Eſſex. If Drummond's account be true, it is moſt probable, that the Earl, whoſe benefaction came too late to be of any uſe, ordered his body to be conveyed into England, where it was interred as Camden relates. It muſt be owned that Jonſon's account, in Drummond, is very circumſtantial; and that it is probable, Jonſon was curious enough to collect authentick information on ſo intereſting a ſubject. At leaſt his profeſſion and connections better qualified him to come at the truth. Perhaps he was one of the poets who held up Spenſer's pall."

The preceding account, given by Drummond, requires further examination. In the firſt

place, Mr. Warton's inſertion of *Dublin* into the narrative is unjuſtifiable; and erroneouſly leads the reader to beſtow a greater weight on mere converſation, than on hiſtorical teſtimony. I cannot but queſtion alſo the authority of Jonſon, in regard to the pretended anſwer of Spenſer to the meſſenger who brought him money from Lord Eſſex; *that he was ſure he had no time to ſpend it.* Jonſon relates, that the poet *and his wife* eſcaped the violence of the rebels; although he notices no other child than that which was burnt. But two children, at leaſt, were preſerved; for a wife and *children*, as we ſhall preſently diſcover, ſurvived the poet. What then! would the tender-minded Spenſer, with a wife and children [g] participating his temporary diſtreſs, think *only of himſelf* on the melancholy occaſion, and decline the offer of aſſiſtance ſo ſeaſonable at leaſt *to them?* I muſt require the corroboration of ſuch a fact from the mouth of more witneſſes than that of Jonſon; eſpecially when I conſider what Drummond has recorded of his friend Ben, that he was guilty of "[h] interpreting the beſt ſayings, and

[g] Mr. Chalmers is entirely of this opinion. "The Iriſh of Munſter, riſing univerſally in October 1598, laid waſte the country and expelled the Engliſh. Neither Kilcolman nor Spenſer were ſpared. He was thus *conſtrained to return with his wife, and family, to England*; but in ruined circumſtances." *Supplemental Apolog.* p. 34.

[h] See Drummond's character of Jonſon in Brydges's edition

deeds, often to the worſt." If the Earl of Eſſex ſent Spenſer a donation, which is very probable, I am perſuaded that it was not declined with the ungrateful and unnatural anſwer alleged by Jonſon. To fugitives from their own abode, not poſſeſſed of an immediate ſupply for their wants, and reſident at *an inn*, the generoſity of Eſſex was well-timed; and it correſponds with the friendſhip which he had always ſhewn to Spenſer. It would be an aid till the accuſtomed time of the payment of the royal penſion to Spenſer, and till his caſe had undergone an inquiry neceſſary to entitle him to publick remuneration.[1]

But, leaving for a moment the particular point of Eſſex's generoſity, may we not ſuppoſe that the poet experienced, in his preſent accidental want, the kindneſs "of the auncient houſe" of Spencer? In his earlier days he had been often obliged by perſons of that noble family; and he appears not, by any ſubſequent circumſtance, to have forfeited their notice. It is an extraordinary aſſertion of a late biographer of Spenſer, where, ſpeaking of the Spencers of Althorp, he ſays, "[1] It does not appear that

of Phillip's *Theatrum Poetarum Anglicanorum*, p. 248, which, however diſadvantageouſly, is not, in the opinion of the learned editor, very unjuſtly drawn.

[1] Dr. Aikin, in his Life of Spenſer, prefixed to the edition of Spenſer's Poetical Works in 1802.

the poet ever claimed kindred with that houſe, or was acknowledged by it." The claim of kindred with that houſe, as we have ſeen, was the [k] favourite theme of Spenſer; and the admiſſion of that claim was alſo [l] repeatedly avowed by him. In his utmoſt need, then, can we believe him to have been ſo deſerted as to [m] want a morſel of bread? Was his poverty, the effect of national misfortune, a crime? Would none of thoſe, who had "[n] acknowledged the private bands of his affinitie and honoured him with particular bounties," liſten to the repreſentation of the miſery, in which a kinſman, of whom they could not be aſhamed, (a man of exemplary taſte and learning and a man of blameleſs character,) was now involved?—When to this expectation of alleviated calamity we add the means of Spenſer [o] already mentioned, and the probability of Eſſex's generoſity being not ſlighted; common ſenſe and humanity ſeem to revolt at the ſuppoſition of Spenſer's dying in want of bread.

[k] See before, pages lxxiii, lxxvi, lxxxii, &c.

[l] See the ſame pages.

[m] See before, p. cxxxi, cxxxii. The reader might be alſo led into this belief of Spenſer's being ſtarved by Oldham's Satire againſt Poetry; by Granger's Biographical Hiſtory; by Dunſter's edition of Philips's Cider, p. 88, &c. &c.

[n] See the Dedications to *Muiopotmos*, and the *Teares of the Muſes*.

[o] See before, p. cxxxi.

Of Eſſex's friendly interference Mr. Warton has continued a miſ-ſtatement, in his [p] Hiſtory of Engliſh Poetry; ſubjoined to a very elegant diſcrimination between the accompliſhments and the errors of that nobleman. "A few of his Sonnets are in the Aſhmolean Muſeum, which have no marks of poetick genius. He is a vigorous and elegant writer of proſe. But if Eſſex was no poet, few noblemen of his age were more courted by poets. From Spenſer to the loweſt rhymer, he was the ſubject of numerous ſonnets or popular ballads. I will not except Sidney. I could produce evidence to prove, that he ſcarce ever went out of England, or even left London, on the moſt frivolous enterpriſe, without a paſtoral in his praiſe, or a panegyrick in metre, which were ſold and ſung in the ſtreets. Having intereſted himſelf in the faſhionable poetry of the times, he was placed high in the ideal Arcadia now juſt eſtabliſhed; and, among other inſtances which might be brought, on his return from Portugal in 1589 he was complimented with a poem, called, 'An Egloge gratulatorie entituled to the right honorable and renowned ſhepherd of Albions Arcadie, Robert earl of Eſſex; and for his returne lately into England.' This is a light in

[p] Vol. 3. pp. 421, 422.

which Lord Eſſex is ſeldom viewed. I know not if the queen's fatal partiality, or his own inherent attractions, his love of literature, his heroiſm, integrity, and generoſity, qualities which abundantly overbalance his preſumption, his vanity, and impetuoſity, had the greater ſhare in dictating theſe praiſes. If adulation were any where juſtifiable, it muſt be when paid to the man who *endeavoured to ſave Spenſer from ſtarving in the ſtreets of Dublin*, and who buried him in Weſtminſter abbey with becoming ſolemnity." By the death of the poet I can conceive Lord Eſſex to have been much affected. From his ingenuous and liberal mind the praiſes of ſuch a man as Spenſer would not eaſily be effaced. He was now on the eve of his departure to Ireland in the character of Lord Lieutenant; the appointment of which exalted ſtation Spenſer is believed to have recommended, in his *View of the State of Ireland*, to be beſtowed on him, as "upon whom the eye of all England is fixed, and our laſt hopes now reſt." Eſſex therefore was deprived of Spenſer's political aſſiſtance; a circumſtance (as I conceive) of great diſappointment, if not of diſtreſs, to a vice-roy nominated at a period ſo critical. Nor can I read the following Letter, which Eſſex had occaſion to write in the Autumn after

his arrival in Ireland, without thinking that, in the general allusion to the dearest friends whom he has outlived, Spenser also is intended. It is an [1] original Letter to the Lord Keeper Egerton, on the loss of his eldest son Sir Thomas Egerton, who had accompanied Essex into Ireland, and who died there on the 23d of August, 1599, at the age of 25.

"Whatt can you receave from a curssed country butt vnfortunate newes? whatt can be my stile (whom heaven and earth are agreed to make a martyr) butt a stile of mourning? nott for myself thatt I smart, for I wold I had in my hart the sorow of all my frends, but I mourne thatt *my destiny is to overlive my deerest frendes.* Of y^r. losse yt is neither good for me to write nor you to reade. But I protest I felt myself sensibly dismembred when I lost my frend. Shew y^r. strength in lyfe. Lett me, yf yt be Gods will, shew yt in taking leave of the world and hasting after my frends. Butt I will live and dy

More y^r. lps then any
mans living,
ESSEX.

"Arbrackan this last of August," [1599.]

[1] In the collection of the Marquis of Stafford.

Little did the generous but unfortunate Eſſex then imagine, that the learned ſtateſman, to whom this letter of condolence was addreſſed, would be directed very ſoon afterwards to iſſue an order for his execution. The original warrant, to which the name of Elizabeth is prefixed, is now in the poſſeſſion of the Marquis of Stafford; and the queen has written her name, not with that firmneſs obſervable in numerous documents exiſting in the ſame and other collections, but with apparent tremor and heſitation. Perhaps no apology will be expected for the long digreſſion I have made on the hiſtory of Spenſer's friend, and indeed the general friend of literature.

What became of the wife and children of Spenſer immediately after his death, does not appear. The following original Letter proves, what I have aſſerted throughout this account of the Life of the poet, that he had [s] *children* beſides the infant which is ſaid to have periſhed

[r] This Warrant is in the moſt perfect preſervation. It is one of the numerous important documents, ſubſervient to the hiſtory of this country, which were carefully preſerved by Lord Chancellor Egerton, and were bequeathed by the late Duke of Bridgewater to the preſent Marquis of Stafford.

[s] "We think," ſays the author of the Life of Spenſer prefixed to Mr. Church's edition of the Faerie Queene, "that Spenſer could hardly leave *more than one ſon*; conſidering that, as before ſtated, one child was burnt." But this opinion is not correct.

in the flames; which has induced me to fix the date of his marriage earlier than in 1596. The Letter is from the Lords of the Privy Council in England to Sir George Carew, Lord Preſident of Munſter, "in the behalf of Mrs. Spenſer."

"After o^r^ Right hartie Comendacõns to y^r^ lordſhip. By the incloſed Petition it may appeare vnto you the humble ſute that is made vnto vs in the behalf of the wyff and children of Edmond Spenſer late Clerke of the Councell of that Prouynce: In regard he was a Servitor of that Realme, we have ben moved to recomend the conſideracõn of the Sute made vnto vs, vnto y^r^ lordſhip and withall to praye you, that you will vpon due informacõn of the ſtate of the Cauſe, and the wronges pretended to be done in preiudice of the wyff and children of Spenſer, afforde them that favour and aſſiſtance wch the iuſtice and equitie of the Cauſe ſhall deſerve for recovery and holdinge thoſe thinges wch by right ought to appteyne to them. And ſo we byd

[t] In the Carew manuſcripts at Lambeth Library, the original of this Letter and the copy exiſt. It is worthy of obſervation, that Sir George Carew, while he was Lord Preſident of Munſter, preſerved the originals, and directed copies to be made of all the letters ſent to him "from the lordes of her Matie. moſte Honorable Pryvie Councell." See Memorand. in MS. No. 620.

you right hartely fare well: ffrom the Court at Whytehall, the xxix^th^ of March 1601.

["Receved in July 1601."]

"Yo^r^ lordſhip's very lovinge frendes

"Jo Cant. Tho. Egerton, C. S.
"T. Buckhurſt. Notingham.
"W. Knollys. Ro. Cecyll.
"I. Forteſcue. I. Herbert."

To this Letter the *incloſed Petition* is unfortunately not an accompaniment. It was probably depoſited among the Munſter records by the Lord Preſident. I am inclined to think that the Petition was preſented before the widow and children departed from England.

In regard, however, to the family, I am enabled to ſtate that two ſons certainly ſurvived the poet; *Silvanus* and *Peregrine*; of whom the former was probably a native of the *woody* Kilcolman; and the latter perhaps was born in England ſoon after the arrival of Spenſer and his wife from Ireland, or might be a poſthumous child, and received his name from the *ſtrange* and unexpected place of his birth. In [a] two manuſcripts preſerved in the library of Trinity College at Dublin, it appears that Silvanus,

[a] MS. F. 4. 18. Page 118. Entitled, *Iriſh Pedigrees*. MS. F. 3. 27. Page 42.

the ſon of Edmund Spenſer, married Ellen Nangle, eldeſt daughter of David Nangle of Moneanymy in the county of Cork and of Ellen Roche who was daughter to William Roche of Ballyhowly in the county of Cork; and by that marriage he had two ſons, Edmund and William Spenſer. It further appears in Smith's Hiſtory of the County and City of Cork, as the learned librarian Dr. Barrett remarks, that this family, called in the manuſcripts Nangle of Moneanymy, is otherwiſe called Nagle; and the hiſtorian mentions "Ballygriffin, a pretty ſeat of Mr. David Nagle, below which is the ruined church of Monanimy, with a large chancel, and in it is a modern tomb of the Nagles." And Monanimy appears, in Smith's map of the county, a little way to the ſouth of Kilcolman, the reſidence of Spenſer. From the [x] manuſcript depoſitions relative to the rebellion of 1641, ſtill remaining in the library juſt mentioned, perſons of the name of Nagle of Monanimy, and alſo of the name of Roche, (the families to which Spenſer's ſon was by marriage connected,) appear to have taken a part in thoſe diſturbances; and probably might, ſome of them at leaſt, have forfeited their property. The biographers of Spenſer

[x] MS. F. 2. 15. Pages 1511, 1563, 1573, 1667.

have informed us that his [y] grandſon Hugolin Spenſer, was, after the reſtoration of King Charles the ſecond, reſtored by the Court of Claims to ſo much of the lands as could be found to have been his anceſtor's. This circumſtance ſeems to prove that the eſtate had again been ſeized by rebels, as it had been in the time of the poet; for Peregrine Spenſer, the father of Hugolin, is deſcribed, in the [z] laſt-mentioned manuſcript, by an atteſtation dated May 4. 1642, as "a Proteſtant, reſident about the barony of Fermoy, and ſo impoveriſhed by the troubles as to be unable to pay his debts;" and a part of the eſtate had been aſſigned to him by his elder brother Silvanus, as the Caſe of William Spenſer, his nephew, will preſently demonſtrate. It no where appears that Silvanus, notwithſtanding his connection with the popiſh families of Roche and Nagle, was involved in the rebellion of 1641. Hugolin, however, followed the example of Sir Richard Nagle, the attorney-general of James the ſecond and the great perſecutor of the Iriſh Proteſtants, in re-

[y] The biographers call him, inaccurately, the great-grandſon of Spenſer. See Birch, Church's edit. Faer. Qu., Biograph. Brit. &c.

[z] Namely, MS. F. 2. 15. page 1667. And for all theſe notices in the Dublin manuſcripts I am highly obliged, through the kind application of Joſeph Cooper Walker, Eſq., to the Rev. Dr. Barrett.

ſifting the deſigns of the Prince of Orange; and was accordingly, after the revolution, outlawed for treaſon and rebellion. On this event his couſin William Spenſer, the ſon of Silvanus, became a ſuitor for the forfeited property. The affair brought him to England; and his *name* is [a] ſaid to have procured him a favourable reception. By the poet Congreve he was introduced to Mr. Montague, afterwards Earl of Halifax, then at the head of the Treaſury, through whoſe intereſt he obtained his ſuit. Dr. Birch has deſcribed him as a man ſomewhat advanced in years, and as unable to give any account of the works of his anceſtor which are wanting. The [b] Caſe of William Spenſer, printed on a ſingle ſheet, and ſince depoſited by the republiſher of it in the Britiſh Muſeum, has been accepted by the publick as a proof of that active perſeverance, and liberal curioſity, by which Mr. George Chalmers is animated; and is too intereſting to be omitted here.

" The Caſe of William Spencer, of Kilcolman, in the county of Cork, in the kingdom of Ireland, Eſq. grandſon and heir to Edmond Spenſer the poet:—

[a] Dr. Birch, Church's edit. Faer. Qu., and Biograph. Brit.

[b] See the Supplemental Apology for the Believers in the Shakſpeare-Papers, &c. 1799, pp. 35, 36, &c.

" THAT Sylvanus Spencer, Eſq. father of William, in his life-time, in order to prefer his ſecond brother Peregrine in marriage, did give and aſſign to him part of his eſtate in the ſaid county of Cork.

" Peregrine dies, and that part of the eſtate that was ſettled on him by Silvanus, deſcended and came to Hugoline, ſon of the ſaid Peregrine.

" Hugoline, being ſeized and poſſeſſed of the ſaid eſtate, was outlawed for treaſon and rebellion after the late revolution.

" William Spencer finding Hugoline's eſtate veſted in the king, and being the next proteſtant heir, as alſo heir at law to him, that part of the eſtate being formerly veſted in Sylvanus, (to whom William was eldeſt ſon and heir) did apply himſelf to his Majeſty for a grant thereof, and by his petition did ſet forth his claim to the ſaid eſtate, and alſo his ſervices, ſufferings, and loſſes, in the late rebellion in Ireland, in behalf of the government, which are very well known.

" Upon which petition his Majeſty was graciouſly pleaſed to refer the ſame to the Lords Commiſſioners of the Treaſury in England, and they were pleaſed to refer it further to the Earls of Montrath, Drogheda, and Galloway, then Lords Juſtices of Ireland, to examine the matter, and make their report.

"The Lords Juſtices reported it back to the Lords of the Treaſury of England: wherein they recommend the ſaid William to his Majeſty for his great ſervices, ſufferings, and loſſes, in the late troubles, and that he was next proteſtant heir to Hugoline, and to deſerve his Majeſty's grace and favour.

"His Majeſty was thereupon graciouſly pleaſed to grant the ſaid Hugoline's eſtate to the ſaid William, by his letters patent bearing date at Dublin the fourteenth day of June, in the ninth year of his reign.

"That the ſaid eſtate was then of the yearly value of ſixty-ſeven pounds, ſeventeen ſhillings and ſix-pence.

"That there is a mortgage upon the ſaid eſtate for five hundred pounds, which is yet unpaid.

"That it coſt the ſaid William above ſix hundred pounds, the beſt part of his fortune, in improving the ſaid eſtate, and procuring the ſaid grant, and hath received little or no profit thereof.

"For by a late act of parliament, all grants were made void in Ireland, and the forfeited eſtates were veſted in truſtees, to be ſold for the uſe of the public; and whilſt that act was in agitation, the ſaid William was ſo diſabled

by ſickneſs, that he could not apply himſelf to this honourable Houſe for a ſaving clauſe, whereby the truſtees have diſpoſſeſſed the ſaid William of the ſaid eſtate, without any manner of conſideration for his improvements and other charges about the ſame, to his utter ruin and impoveriſhment.

" That this is conceived to be the only caſe of this nature in the whole kingdom of Ireland, he being the next proteſtant heir, and whoſe grandfather, Edmond Spencer, by his book, entituled, A View of Ireland, modled the ſettlement of that kingdom, and theſe lands were given him by Queen Elizabeth, of bleſſed memory, for his ſervices to the crown.

" That your petitioner having applied himſelf to this honourable Houſe laſt ſeſſions of parliament for relief herein:

" The petitioner was referred to the truſtees then in England, who reported the ſame to this honourable Houſe; and, upon further conſideration of that report, the ſame was refer'd to the truſtees in Ireland, who now have made their report to this effect:—

" That the petitioner was very ſerviceable to the publick, by being a guide to his Majeſty's General the Earl of Athlone, during the late wars in that kingdom.

" That he had 300 head of black cattle, and 1500 ſheep taken from him, and had ſeveral houſes burnt: That his family was ſtript, his houſe plundered, and his only ſon had above twenty wounds given him by the Iriſh army.

" That in conſideration of his ſaid ſervices and ſufferings, and of his being next proteſtant heir to Hugoline Spenſer attainted, his Majeſty was pleaſed to grant the forfeited eſtate of the ſaid Hugoline to the petitioner in 1697, now ſet at ſixty pounds per ann.

" That there is a claim heard and allowed as an incumbrance of 300 l. abſolute, on the ſaid eſtate, and 200 l. more in caſe Hugoline, who is very old and unmarried, dies without iſſue male.

" That the petitioner has expended near the ſum mentioned in his petition, in making jorneys into England to procure his grant, in paſſing his patent in Ireland, and in building a houſe and planting an orchard on the premiſes, ſo that his grant has hitherto been a charge to him, and not an advantage; all which they ſubmit to this honourable Houſe.

" And the petitioner humbly hopes this honourable Houſe will be pleaſed to take his caſe into conſideration, and re-eſtabliſh him n his ſaid eſtate, or otherwiſe relieve him as o your great wiſdom ſhall ſeem meet."

Dr. Birch informs the reader in 1751, that ſome [c] of the deſcendants of Spenſer were then remaining in the county of Cork. An Edmund Spenſer of Mallow is [d] yet remembered in Dublin; and the daughter of this gentleman, the laſt lineal deſcendant of the poet, is now married, as I am [e] informed, to Mr. Burne, who fills, or lately filled, ſome office in the Engliſh Cuſtom-houſe; in whoſe poſſeſſion an original picture of Spenſer [f] has been ſaid to exiſt; but an inquiry after it has not been attended with ſucceſs. Whether it may be confounded with the painting, reported to [g] be at Caſtle-Saffron in the neighbourhood of Kilcolman, the ſeat of John Love, Eſq., I am unable to ſay.

To the memory of Spenſer a handſome monument, with an inſcription, was erected in Weſtminſter Abbey by Anne, Counteſs of Dorſet. This mark of reſpect had been uſually aſcribed to the Earl of Eſſex, till [h] Fenton, in his notes on Waller, related the diſcovery which he had made in the manuſcript diary of Stone,

[c] Life of Spenſer, prefixed to the edition of the Faerie Queene in 1751.
[d] From the information of Joſeph Cooper Walker, Eſq.
[e] By the gentleman mentioned in the preceding note.
[f] As Mr. Walker had been informed.
[g] Smith's Hiſt. of Cork, and Dr. Birch's Life of Spenſer.
[h] See the Life of Spenſer prefixed to Church's edition of the Faerie Queene, and the Biographia Britannica.

maſter-maſon to King Charles the firſt; that the monument was ſet up above thirty years after the poet's death, and that the Counteſs of Dorſet paid forty pounds for it.[1] In the inſcription, however, the dates both of his birth and his death, owing to the blunder of the carver or the writer of the brief memorial, were falſe. For he was ſtated to have been born in 1510, and to have died in 1596. This interval preſents a lengthened ſpan, of which little more than half was allotted to Spenſer. "Obiit *immatura morte*," ſays Camden in his little treatiſe deſcribing the monuments of Weſtminſter in 1600, "anno ſalutis 1598;" which expreſſion, *his dying an untimely death*, is uſed not without propriety when we conſider that Spenſer died at the age of forty-five. The inſcription as it now ſtands on the monument in the Abbey, is as follows.

HEARE LYES (EXPECTING THE SECOND COMMINGE OF OVR SAVIOVR CHRIST JESVS) THE BODY OF EDMOND SPENCER THE PRINCE OF POETS IN HIS TYME WHOSE DIVINE SPIRRIT NEEDS NOE OTHIR WITNESSE THEN THE WORKS WHICH HE LEFT BEHINDE HIM HE WAS BORNE IN LONDON IN THE YEARE 1553 AND DIED IN THE YEARE 1598.

[1] Viz. "Reges, Reginæ, Nobiles, et alii in Eccl. Coll. B. Petri Weſtmon. ſepulti, &c." 4to. Impr. E. Bollifant, 1600.

It ſhould be obſerved that Camden's treatiſe juſt mentioned, does not pretend to give the monumental inſcription of the poet; but introduces a ſuitable eulogium on a man ſo celebrated, in order to guide the curious, as it has been ingeniouſly [k] conjectured, to that part of the Abbey in which his remains were depoſited; for at that time no monument was erected to him. The whole eulogium in proſe is this. "Edmundus Spenſer Londinenſis, Anglicorum Poetarum noſtri ſeculi facilè princeps, quod eius poemata fauentibus Muſis & victuro genio conſcripta comprobant. Obiit immatura morte anno ſalutis 1598, & prope Galfredum Chaucerum conditur; qui fæliciſſimè poeſin Anglicis literis primus illuſtravit." Then follow two copies of verſes, which I ſhall have occaſion preſently to cite.

The death of Spenſer appears to have been deeply lamented [l] by poets who lived near the

[k] In the note (T.) on Spenſer's Life in the Biographia Britannica.

[l] See Weever's *Mirror of Martyrs*, publiſhed in 1601. See alſo a beautiful poem, re-printed in Ellis's Specimens of the early Engliſh poets, vol. 2d. p. 255, 1ſt. edit. The concluding ſtanza judiciouſly diſcriminates the powers of this great poet:

" Farewel, art of poetry,
" Scorning idle foolery;
" Farewel, true-conceited reaſon,
" Where was never thought of treaſon;
" Farewel judgement, with invention
" To deſcribe a heart's intention;

time, and probably were acquainted with him; by none, with greater tenderneſs, than William Browne, the moſt accompliſhed diſciple in the ſchool of Spenſer. Deſcribing him ſnatched from his admiring audience, in the midſt of his ſweeteſt minſtrelſy, by the hand of death, he adds:

" A dampe of wonder and amazement ſtrooke
" Thetis' attendants; many a heavy looke
" Follow'd ſweet Spencer, till the thickning ayre
" Sight's further paſſage ſtopp'd. A paſſionate teare
" Fell from each Nymph; no Shepheard's cheek was dry;
" A doleful Dirge, and mournefull Elegie,
" Flew to the ſhore."——

Britannia's Paſtorals, edit. 1616. B. ii. p. 27.

And in another part of the ſame work, alluding to the paſtoral ſtrains of Spenſer, he has thus recorded his affection:

" Had Colin Clout yet liv'd, (but he is gone!)
" The beſt on earth could tune a lovers mone;
" Whoſe ſadder tones inforc'd the rocks to weepe,
" And laid the greateſt griefes in quiet ſleepe:
" Who, when he ſung (as I would do to mine)
" His trueſt loves to his fair Roſaline,
" Entic'd each ſhepheards eare to heare him play, &c.
" Heaven reſt thy ſoule! if ſo a ſwaine may pray:
" And, as thy workes live here, live there for aye!"

" Farewel wit, whoſe ſound and ſenſe
" Shew a poet's excellence;
" Farewel, all in one together,
" And with Spenſer's garland wither!"

See likewiſe P. Fletcher's *Purple Iſland*, publiſhed in 1633, B. i. ſt. 19, 20, 21.

The circumſtance of his being buried near the grave of Chaucer, which is ſaid to have been obſerved at his [m] own deſire, gave riſe alſo to ſeveral encomiaſtick epitaphs; the firſt of which, ſome writers have been haſtily led to conſider as [n] the poet's monumental inſcription.

" Hic prope Chaucerum, Spenſere poeta, poetam
" Conderis, et verſu quàm tumulo propior.
" Anglica, te vivo, vixit plauſitque Poëſis;
" Nunc moritura timet, te moriente, mori."

Again:

" [o] Hic prope Chaucerum ſitus eſt Spenſerius, illi
" Proximus ingenio, proximus ut tumulo."

Again:

" [p] Spenſerus cubat hìc, Chaucero ætate priori
" Inferior, tumulo proximus, arte prior."

[m] See the Lives of Spenſer prefixed to the folio edition of his Works in 1679, and to Church's edition of the Faer. Qu. in 1758.

[n] Winſtanley, in his Lives of the Engliſh Poets; and Sir T. Pope Blount, in his Remarks on Poetry, &c.—This and the two following epitaphs were probably among the verſes, which were thrown into the poet's grave.—The two laſt lines of this epitaph are, as Fenton has remarked, a ſervile imitation of Cardinal Bembo's epitaph on Sannazarius, and the immortal painter of Urbino.—In the Biographia Britannica, the two epitaphs from Camden's book are printed together as one, without diſtinction.

[o] This and the preceding epitaph are given by Camden in his " Reges, Reginæ, Nobiles, et alii in Eccl. Coll. B. Petri Weſtmon. ſepulti, &c."

[p] This occurs in the Book of *Cenotaphia*, ſubjoined to Fitzgeffray's *Affaniæ, ſive Epigrammata*, published in 1601.

Nor was the character of Spenſer treated without particular reſpect, while he lived. He was ſeldom mentioned without the epithet of "great" or "learned." And indeed what poet of that period could pretend to his learn-

[q] See the Shepheards Content at the end of the *Affectionate Shepheard*, &c. 1594. 4to. Speaking of love:

"By thee *great Collin* loſt his libertie;
"By thee ſweet Aſtrophel forwent his ioy."

See alſo Drayton's *Shepheards Garland*, 1593.

"For *learned Collin* laies his pipes to gage,
"And is to fayrie gone a pilgrimage."

And in the *Lamentation of Troy* &c. 1594, he is invoked as "the only Homer living," and intreated to write the ſtory "with his fame-quickninge quill." And Sir John Davies in his *Orcheſtra*, 1596, exclaims;

"O that I could old Gefferies Muſe awake,
"Or borrow *Colins fayre heroike ſtile*,
"Or ſmooth my rimes with Delias ſervants file."

In Camden's Remains publiſhed by Philipot, we are likewiſe preſented with the following proof of the high eſtimation, in which he was held while living.

"*Upon Maſter Edmund Spencer the famous Poet.*

"At Delphos ſhrine one did a doubt propound,
"Which by the Oracle muſt be releaſed;
"Whether of Poets were the beſt renown'd,
"Thoſe that ſurvive, or thoſe that be deceaſed.
"The god made anſwer by divine ſuggeſtion,
"*While Spencer is alive*, it is no queſtion."

William Smith has dedicated his *Chloris, or, The Complaint of the paſſionate deſpiſed Shepheard*, in 1596, to Spenſer, under the title of "the moſt excellent and learned Shepheard, Collin Cloute;" and, in a concluding Sonnet, conſiders his friendly patronage as a ſhield againſt "raging Envie." Let me not omit the ſpirited addreſs of biſhop Hall, in his firſt Book of Satires, publiſhed in 1597.

"But let no rebel ſatyr dare traduce
"Th' eternal legends of thy faerie muſe,
"Renowned Spencer! whom no earthly wight
"Dares once to emulate, much leſs deſpight."

ing? In the liſt of all our moſt eminent poets indeed, an admirable critick has aſſigned, in reſpect to their erudition, the firſt place to Milton, the [r] ſecond to Spenſer. And therefore [s] conſidering the exquiſite taſte, as well as the extenſive learning of Spenſer, the loſs of his critical diſcourſe entitled [t] *The Engliſh Poet*, is, as the ſame author has remarked, much to be regretted. Perhaps he would have there illuſtrated, by examples drawn from the writings of his countrymen who were diſtinguiſhed in either ſchool, the manner both of the Provençal and Italian poetry. But if his art of criticiſm has been loſt, his own example as a poet has contributed to the production, in ſucceeding times, of the ſublimeſt as well as the ſweeteſt ſtrains to which the lyre of Engliſh poeſy has been tuned. To Dryden Milton acknowledged that Spenſer was his original. In [u] Cowley, in [x] Dryden, in

[r] Dr. Joſeph Warton, Life of Pope, p. xxiv.

[s] Dr. Joſeph Warton's edit. of Pope, vol. i. p. 175.

[t] See before, p. vii.—"What authority Mr. Wood has for Io: Puttenham's being the author of the Art of Engliſh Poeſy, I do not know. Mr. Wanley, in his Catalogue of the Harley Library, ſays *he had been told, that Edm: Spencer was the author of that book, which came out anonymous.* But Sir John Harington, in his Preface to Orlando Furioſo P. 2. gives ſo hard a cenſure of that book, that Spenſer could not poſſibly be the author." Letter from Tho. Baker to the Hon. James Weſt, printed in the Europ. Magazine, April, 1788.

[u] Cowley tells us, he was made a poet by the delight he took in the Faerie Queene. "Eſſay xi. *Of myſelf.*"

[x] Biſhop Hurd has in his Library, at Hartlebury, a copy of

the facetious Butler, in Prior, in Pope, in Thomſon, in Shenſtone, in Gray, and in Akenſide, obligations of importance to the "oaten reed" and the "trumpet ſtern" of Spenſer may without difficulty be traced. It is indeed a juſt obſervation, that [y] more poets have ſprung from Spenſer than all our other Engliſh writers.

the folio edition of the Faerie Queene, which had been *Dryden's* and *Pope's;* but there is not a note by either. *Manuſcript note by Dr. Farmer, prefixed to the ſixth vol. of Hughes's Spenſer, now in the poſſeſſion of Iſaac Reed, Eſqr.*

[y] See Dr. Sewell's remark cited by Mr. Chalmers, *Suppl. Apolog.* p. 38. I might add the zealous teſtimony alſo of ſeveral poetical writers in regard to the fame of Spenſer. See Henry More's Preface to his Philoſophical Poems. See alſo his *Antidote* &c. at the end of his *Diſſertation on the Seven Churches*, in the preface to which Sign. O. 3. there is much alluſion to Spenſer. See likewiſe the Preface to Dr. Woodford's *Paraphraſe on the Canticles* &c. in the preface to which the higheſt commendations are beſtowed on Spenſer, and much ſorrow expreſſed that his verſion of the Canticles is loſt.—Some imagine that Bunyan, in his *Pilgrim's Progreſs*, has been indebted to Spenſer. See Boſwell's *Life of Johnſon*, vol. 2. p. 237. 3d. edit. And *The Looker-on*, vol. i. p. 304. But Bunyan, I think, may be traced to another ſource. See what I have ſaid on this point, in the ſecond volume of this edit. p. cxxv.—The following curious extract, deſcribing Elyſium in an uproar, may ſerve to ſhew the opinion, which was entertained of thoſe who belonged to the ſchool of Spenſer, in the middle of the ſeventeenth century. "The fire of emulation burnt fiercely in every angle of this paradiſe: The Britiſh Bards (forſooth) were alſo ingaged in quarrel for ſuperiority; and who, think you, threw the apple of diſcord amongſt them, but *Ben Johnſon*, who had openly vaunted himſelf the firſt and beſt of Engliſh Poets: this Brave was reſented by all with the higheſt indignation; for *Chawcer* (by moſt there) was eſteemed the Father of Engliſh Poeſie, whoſe onely unhappines it was, that he was made for the time he lived in, but the time not for him: *Chapman* was wondrouſly exaſperated at *Ben's* boldneſs, and ſcarce refrained to tell (his own *Tale of a Tub*) that his *Iſabel and Mortimer* was now compleated by a knighted poet,

Mr. Warton has remarked, that, after the *Faerie Queene*,[z] allegory began to decline; and, I may add, that romantick expeditions and adventures found no ſecond Spenſer to celebrate them. I am much miſtaken, if the prevailing taſte for enchantments and "hard aſſays" did not give riſe to a publication, ſoon after the appearance of the ſecond edition of Spenſer's great Poem, intended to ridicule the tales of giants, magicians, and dragons; and to expoſe alſo the[a] affected language with which

whoſe ſoul remained in fleſh; hereupon *Spencer* (who was very buſie in finiſhing his *Fairy Queen*) thruſt himſelf amid the throng, and was received with a ſhowt by *Chapman*, *Harrington*, *Owen*, *Conſtable*, *Daniel*, and *Drayton*, ſo that ſome thought the matter already decided; but behold *Shakeſpear* and *Fletcher* (bringing with them a ſtrong party) appeared, as if they meant to water their bayes with blood, rather then part with their proper right, which indeed Apollo and the Muſes had (with much juſtice) conferred upon them, ſo that now there is like to be a trouble in Triplex; *Skelton*, *Gower*, and the *Monk of Bary*, were at daggers-drawing for *Chawcer*; *Spencer* waited upon by a numerous troop of the beſt bookmen in the world; *Shakeſpear* and *Fletcher* ſurrounded with their Life-Guard, viz. *Goffe*, *Maſſinger*, *Decker*, *Webſter*, *Sucklin*, *Cartwright*, *Carew*, &c. O ye Parnaſſides! what a curſe have ye caſt upon your Helliconian water-bailiffs! that thoſe, whoſe names (both Sir and Chriſtian) are filed on Fame's trumpet, and whom Envy cannot wound, ſhall now periſh by inteſtine diſcord and home-bred diſſention!" Don Zara del Fogo, or, Wit and Fancy in a Maze, &c. A Mock Romance, 12mo. Lond. 1656. pp. 101, 102.

[z] See the 2d vol. of this edit. p.

[a] The affected language, in the time of Elizabeth, is treated with much humour, and at conſiderable length, in a very curious and ſcarce pamphlet (in Sion Coll. Lib. Z. 6. 32.) entitled "Queſtions of profitable and pleaſant concernings talked of by two olde Seniors, the one an ancient, retired

our [b] old romances abound. We therefore precede Cervantes in the rough treatment of knight-errantry, if my conjecture be right: for the [c] *Knight of the Sea*, the publication which I mean, was printed in 1600; and the firſt edition of Don Quixote was not printed before 1605. In vain, however, ſhall we look into this Engliſh performance for any ſparks of the wit and imagination which diſtinguiſh the inimitable Spaniſh burleſque. That the reader may judge of the tendency of this *Knight of*

Gentleman, the other a midling or new upſtart Frankeling, under an oake in Kenelworth Parke, where they were met by an accident to defend the partching heate of a hoate day, in graſſe or buck-hunting time, called by the reporter *The Diſplay of vaine life;* together with a panacea or ſuppling plaiſter to cure, if it were poſſible, the principall diſeaſes wherewith this preſent time is eſpecially vexed. Lond. 1594." 4to. It is dedicated to Spenſer's friend, Robert Earl of Eſſex.

[b] The reader may ſee, by the following extract from "A Letter, whearin part of the entertainment vntoo the Queens Maieſty at Killingwoorth Caſtl, &c. in 1575 is ſignified," 12mo. bl. l., what were the romances then read, or at leaſt held in eſtimation. The writer is ſpeaking of Captain Cox, p. 34. "Great ouerſight hath he in matters of ſtorie: For as for *king Arthurs book, Hũ of Burdeaux, The fouur Sons of Aymon, Beuys of Hampton, The ſquyre of lo degree, The knight of courteſy,* and *The Lady Faguell, Frederick of Gene, Syr Eglamour, Syr Tryamoour, Syr Lamwell, Syr Iſembras, Syr Gawyn, Olyuer of the Caſtl, Lucres and Eurialus, Virgils Life, The Caſtl of Ladies, The wido Edyth, The King and the Tanner, Frier Rous, Howleglas, Gargantua,* &c."

[c] The title of this mock-romance, (for ſuch I conſider it,) is extremely verboſe; and not worth the repetition here. Dr. Farmer had a copy of it, which in his Catalogue was ſaid to be *unique;* and which I believe was purchaſed for the King, or the late Duke of Roxburgh. The Marquis of Stafford, however, has another copy.

the Sea, I will ſelect a few paſſages; as, a deſcription of the ſun riſing, p. 31. "On the next morrow, ſo ſoone as the fyre-breathing palfreys of Apollo, with their horned hooves, had ſtricken *the Hunts up*, &c." Again, of an Engliſh female warriour, p. 152. "So valourouſly did the worthy Engliſh damozell diſtribute her iron almes amongſt the thickeſt of that rabble multitude, as in a moment ſhee brought more then nineteene of them with craſed crownes to their *Beſo las tierras!*" Again, of a lady complaining in priſon, p. 44.

"Helpe, therefore, oh ye heavenly Governours,
"And from the *vertice* of Olympus hye,
"Yielding regard vnto my plaintfull cry,
"Powre downe your mercies moſt inceſſantly;
"Leaſt, wanting that *adjument* heavenly,
"And ſacred *auxill* of celeſtiall powers,
"Like Biblis, I be turned into ſhowers,
"Through the *effluction* of my watery eyes;
"Which, hauing powred forth continually
"Whole *riverets* of teares, *denotifyes*
"Dire death ſhall o'er my foule ſoon tyrannize."

It has been aſſerted by [d] criticks of great diſcernment, that Spenſer's *Faerie Queene* will not often be *read through*; that to many readers

[d] See Hume's Hiſt. of England, Dr. Drake's Literary Hours, and Dr. Aikin's Life of Spenſer. The French critics appear to have followed the ſevere and unjuſt opinion of Hume in regard to Spenſer. See Nouv. Dict. Hiſt. Caen, art. Spenſer.

it will prove not unfrequently very tedious; but that detached parts, after repeated perufals, will continue to give pleafure. To fuch alterations let me be permitted to fubjoin the different opinion of Pope, who, without any repulfive remarks on the want of unity and compreſſion, and on the infelicity of ancient diction, thus acknowledges how much Spenſer was his favourite from his early to his later years: "There is ſomething in Spenſer that pleaſes one as ſtrongly in one's old age as it did in one's youth. I read the *Faerie Queene* when I was about twelve with a vaſt deal of delight; and I think it gave me as much, when I read it over about a year or two ago." Nor may I omit a few more remarks in regard to the language of the *Faerie Queene*, which is aſſerted to be caſt in a mould more antique than that in which the writer lived. This is but a repetition of Dryden's haſty cenſure; which is to be attributed to Jonſon's condemnation of Spenſer's obſolete language, directed, as Mr. Malone remarks, merely againſt the *Paſtorals*; but ſince indiſcriminately brought againſt all his works. "[g] The language of the *Faerie*

[f] Dr. Warton's edition of Pope's Works, vol. 6. p. 59.
[g] Dr. Aikin's Life of Spenſer.
[g] Dryden's Proſe Works, vol. 3. p. 94.

Queene," as Mr. Malone judiciously adds, "was the language of the age in which Spenſer lived; and, however obſolete it might appear to Dryden, was, I conceive, perfectly intelligible to every reader of poetry in the time of Queen Elizabeth, though the *Shepheards Calender* was not even then underſtood without a commentary."

But it is alſo aſſerted, that "[h] Spenſer did not poſſeſs that rare elevation of genius, which places a man above the level of his age." In this remark, however, the ſupport of Dryden is wanting; for Dryden ſays expreſsly of Spenſer, "[i] no man was ever born with a greater genius, or had more knowledge to ſupport it." And it has been well obſerved by a very judicious critick, that "[k] where the works of Spenſer are original, they ſhew that he poſſeſſed energy, copiouſneſs, and ſublimity ſufficient, if he had taken no model to follow, that would rank him with Homer and Taſſo and Milton; for his greateſt excellence is in thoſe images which are the immediate foundation of the ſublime: Fear, confuſion, and aſtoniſhment, are delineated by him with a moſt maſterly

[h] Dr. Aikin's Life of Spenſer.

[i] Diſcourſe on Epick Poetry, Proſe Works, edit. Malone, vol. 3. p. 525.

[k] Neve's Curſory Remarks on the ancient Engliſh Poets.

pen." To these marks of elevated powers I may add the attractive minuteness of Spenser's descriptions, which rarely terminate in the object described, but give an agreeable activity to the mind in tracing the resemblance between the type and anti-type. This, as the learned [l] translator of Dante has observed to me, is an [m] excellency possessed by Spenser in an eminent degree; and hence may be deduced the superiority of his descriptions over those of Thomson, Akenside [n], and almost all other modern poets.

[l] The Rev. Henry Boyd.

[m] The balance of the poets is ingeniously represented in Dodsley's Museum, vol. 2. p. 169. The author supposes twenty to be the absolute degree of perfection, and eighteen the highest that any poet has attained. Under the circumstances necessary to form a balance, the excellencies of Spenser are thus rated:

Critical ordonnance	8.
Pathetick ordonnance	15.
Dramatick expression	10.
Incidental expression	16.
Taste	17.
Colouring	17.
Versification	17.
Moral	17.
Final estimate	14.

The final estimate places him *one* above Dante, Ariosto, and Boyse, and *two* above Tasso.

[n] I except, at the suggestion of Mrs. Anna Seward, the following descriptive scenery of Akenside; and I will subjoin the elegant and judicious criticism contributed by that lady. It is necessary to premise that Akenside is indebted to the *Faerie Queene*, B. 5. C. 3. st. 19. The description of Akenside is this:

——— "As when a cloud
"Of gathering rain, with limpid crusts of hail
"Inclos'd, and obvious to the beaming sun,
"Collects its large effulgence; straight the heavens,

If our conceptions of Spenſer's mind may be taken from his poetry, I ſhall not heſitate to pronounce him entitled to our warmeſt admiration and regard for his gentle diſpoſition, for his friendly and grateful conduct, for his humility, for his exquiſite tenderneſs, and above all for his piety and morality. To theſe amiable points a faſtidious reader may, perhaps, object ſome petty inadvertencies; yet can he never be ſo ungrateful as to deny the efficacy, which Spenſer's general character gives to his writings; as to deny that Truth and Virtue are graceful and attractive, when the road to them is pointed out by ſuch a guide. Let it always be remem-

" With equal flames, preſent, on either hand,
" The radiant viſage. Perſia ſtands at gaze,
" Appall'd; and, on the brink of Ganges, doubts
" The ſnowy-veſted ſeer, in Mithra's name,
" To which the fragrance of the South ſhall burn,
" To which his warbled oriſons aſcend."

Pleaſures of Imagination, B. 3. ver. 426.

" Here is great tranſcendance of poetic beauty, on the part of the modern. Firſt, by the philoſophick truth, which, in extremely harmonious numbers, accounts for the phenomenon. Next, in the happineſs with which he introduces a graceful picture of the Perſian worſhip. And laſtly, in the exquiſite muſick of the two cloſing lines. So Milton borrowed from his great predeceſſors, and roſe above the ſources which ſupplied him.

" It is curious that Akenſide ſhould have excluded ſo lovely an imitation from the laſt edition of his great work. If it was not pride, revolting from a conſcious debt to Spenſer, it would be difficult to account for *this* as for many other inſtances, in which the matured poet has thrown away the gems of his youthful fancy."

shewed that this excellent poet inculcates those impressive lessons, by attending to which the gay and the thoughtless may be timely induced to treat with scorn, and indignation, the allurements of intemperance and illicit pleasure. Subservient as the poetry of Spenser is to the interests of private life, let it be cited also as the vehicle of sound publick spirit:

"Deare Countrey! O how dearely deare
Ought thy remembraunce and perpetuall band
Be to thy foster childe, that from thy hand
Did commun breath and nouriture receave!
How bruitish is it not to understand
How much to her we owe, that all us gave;
That gave unto us all whatever good we have!"

Faer. Qu. ii. x. 69.

To the friends of Spenser, already mentioned in this account of his Life, we must add the name of John Chalkhill, Esq. the author of "Thealma and Clearchus, a Pastoral History, in smooth and easy verse," published long after his death by Isaac Walton, who calls him "an acquaintant and friend of Edmund Spenser."

It is worthy of remark, that John Wesley, in the plan which he offers to those Methodists who design to go through a course of *academical learning*, recommends, (together with the Historical Books of the Hebrew Bible, the Greek Testament, Homer's Odyssey, Velleius Paterculus, Euclid's Elements, &c. &c.) to students of the second year, Spenser's Faerie Queene. See the second volume of Whitehead's Life of the Rev. John Wesley, &c. 1796.

In this poem, says Walton, the reader will find many hopes and fears finely painted and feelingly expreſſed. It is an unfiniſhed work; but in what is preſented to us, the attention of Mr. Chalkhill to the qualifications of his friend is obvious in many paſſages of a moſt attractive deſcription, as well in regard to language as to taſte. Of this author Walton gives a very engaging character; [p] that he was well known in his time, and well beloved; for he was humble and obliging in his behaviour, a gentleman, a ſcholar, very innocent and prudent; and whoſe whole life indeed was uſeful, quiet, and virtuous. The friends of Spenſer, omitting the Earl of Leiceſter, appear indeed to have been all men of unequivocal merit. And the reader is better pleaſed, when he conſiders [q] Sir Philip Sidney as the Prince Arthur of the *Faerie Queene*, than when he is led to ſubſcribe to the probable arguments of Mr. Upton that, under that character, Leiceſter is intended. "The great figure," he ſays, "which Leiceſter made in the Low Countries, added to his being a favourite of Elizabeth, made perſons call him *Arthur of Britain*; and this I learn from Holinſhed, where he is giving an account of the various

[p] See Zouch's Life of Iſaac Walton, prefixed to his edition of Walton's Lives, 1796, p. xxviii.

[q] As Dryden and others have conſidered him.

shews and entertainments with which they received this magnificent peer: "Over the entrance of the court-gate was placed aloft upon a scaffold, as if it had been in a cloud or skie, *Arthur of Britaine*, whom they compared to the Earl." This passage is highly in point for my conjecture in making Prince Arthur often covertly to allude to the Earl of Leicester, and apparently so where he is brought in to assist Belge and restore her to her right." But Mr. Upton has not denied the culpability of Leicester's character. The Christian Knight, he observes, gives Prince Arthur the New Testament; a present, of which Leicester undoubtedly stood in need. Not such was Sidney; whose valour and * generosity were equalled by

[1] See Faer. Qu. i. ix. 19.

* The generosity of Sir Philip Sidney towards Spenser in particular, has not escaped exaggeration. In the Life of Spenser prefixed to the folio edition of his Works in 1679, in Hughes's Life of Spenser, and in the Life of Sidney given in the Biographia Britannica, it is asserted that Spenser's description of the Cave of Despair introduced him to Sir Philip; that the reading of his stanza occasioned Sir Philip to order him a payment of fifty pounds; and that a continuation of the reading extended Sir Philip's bounty to two hundred pounds, which, however, he directed his steward to pay the poet *immediately*, lest he should bestow the whole of his estate on the writer of such verses. "To blame this *idle tale*," says the writer of the Life of Spenser in the Biographia Britannica, "we need only observe that the *Faerie Queene* may be said even to owe its birth to Sir Philip Sidney, who, quickly after his acquaintance with Spenser, discovered his genius to be formed for higher subjects than those lesser pieces which he had then written; and persuaded him *for trumpet sterne to chaunge his oaten reede*." I admit that

his piety. And, while protected by ſuch a patron, Spenſer, I am perſuaded, enjoyed his happieſt days. But when he was gone, the remembrance of ſuch a loſs, and the coldneſs

the *Faerie Queene* owed its progreſs to the judicious encouragement of Sidney. But, although the *pecuniary* incident wears undoubtedly the appearance of an *idle tale*, I do not ſee why the deſcription of the *Cave of Deſpair* might not have been one of the earlieſt poetical pieces which he had ſubmitted to Sir Philip's inſpection, as he had certainly begun the poem in 1579, and had received Harvey's opinion of it in 1580; and this paſſage is alſo in the firſt book; and thus the very deſcription, which is conſidered in an unqualified manner as an *idle tale*, might perhaps be one of thoſe ſpecimens of his genius by which Sir Philip was forcibly ſtruck, and was induced to recommend him to ſing no more his rural ditties, but to "build the *loftieſt* rhyme." And Spenſer it ſeems, was "by Sidney's ſpeeches won."

"It ſeems unneceſſary to remark, as Mr. Chalmers has acutely obſerved, that, if the lord treaſurer Burleigh *had ſet himſelf againſt Spenſer*, he never would have obtained either his penſion or his land. *Suppl. Apolog.* p. 369. But Burleigh would not *countenance* the poet; and the reaſon has been aſſigned. See p. lxxxvi. Let us look back to the ſituations which Spenſer held, and then we may judge whether his complaints, if they were complaints reſpecting himſelf, were not rather highly coloured.

At the age of 26 he was admitted into the houſhold of Leiceſter, and was patroniſed by that nobleman as well as Sidney.

At the age of 27 he was ſecretary to the lord lieutenant of Ireland.

At the age of 33 a grant of land was iſſued to him by the Crown.

At the age of 37 a penſion of fifty pounds per annum was ſettled upon him by the royal bounty for life.

At the age of 43 or ſooner he was Clerk of the Council of Munſter, an office then reputed to be worth twenty pounds per annum.

"Slander therefore," as Mr. Chalmers judiciouſly remarks, "ought no longer to caſt her obloquy on Elizabeth and Burleigh, but on the Iriſh rebellion." *Suppl. Apolog.* ut ſupr.

of Burleigh gave rise to those querulous tones which sometimes deprived the poet's harp of half its sweetness.

It remains to observe, that Spenser is the author of four Sonnets, which are admitted into this edition of his Works; of which three are prefixed to separate publications, and the fourth occurs in Letters by his friend Harvey.[w] He is conjectured to be the author also of a Sonnet, signed E. S., addressed to Master Henry Peacham, and entitled "A Vision upon his Minerva."[x] Fame has also assigned to him a

[w] See vol. viii. p. 178, &c. The last of these Sonnets was prefixed to a work, which did not appear till the year after his death.

[x] By Mr. Waldron, in his *Literary Museum*, p. 9.

[x] Mr. Waldron grounds his opinion partly on *this title*, that the verses are Spenser's; as the poet has written *Visions* of the Worlds Vanity, &c. To these might be added, as of a kindred nature, his *Dreams*. It may not be improper to recapitulate the lost pieces of Spenser.

1. His translation of Ecclesiastes.
2. His translation of Canticum Canticorum.
3. The Dying Pelicun.
4. The Hours of our Lord.
5. The Sacrifice of a Sinner.
6. The Seven Psalms.
7. Dreams.
8. The English Poet.
9. Legends.
10. The Court of Cupid.
11. The Hell of Lovers.
12. His Purgatory.
13. A Senniguts Slumber.
14. Pageants.
15. Nine Comedies.
16. Stemmata Dudleiana.
17. Epithalamion Thamesis.

ſtring of miſerable couplets on Phillis, in a miſerable publication called "Chorus Poetarum, &c. 1684." The verſes on Queen Elizabeth's picture, in the gallery of royal perſonages at Kenſington, have been likewiſe given to Spenſer; but, with greater propriety, are aſcribed by [y] Lord Orford to the queen herſelf. *Britain's Ida* has uſually been printed with the Works of Spenſer, but it is agreed by the critics that the poem was not compoſed by him. I ſhould have added, to the preſent collection, the tranſlation of *Axiochus* attributed to him, if my endeavours to obtain it had been attended with ſucceſs. In reſpect to this Socratick dialogue, as [z] Mr. Upton calls it, it may be proper to offer a few words. In Herbert's [a] *Typographical Antiquities*, it is called "Plato's Axiochus; on the ſhortneſs and uncertainty of Life:" printed in Scotland in 1592. In Dr. Johnſon's [b] *Harleian Catalogue*, it is entitled "Dialogue concerning the ſhortneſſe and uncertainty of this Life, by Plato, tranſlated by Edw. Spenſer." In Mr. Steevens's account of [c] *Ancient Tranſlations of the claſſick writers*, it

[y] Anecdotes of Painting in England, vol. i. p. 151, &c. 2d. edit. 4to. 1765.

[z] Preface to his edition of the Faerie Queene, p. ix.

[a] Vol. 3d. p. 1512.

[b] No. 6218. Vol. 3. p. 365.

[c] Prefixed to the Plays of Shakſpeare, in the editions of 1793, and 1803.

is alleged to be "Axiochus, a Dialogue *attributed to Plato*, by Edm. Spenser." Some readers will wonder when it is asserted that Plato wrote no Dialogue of this name. The *Axiochus* is the composition of Æschines Socraticus, and is one of the three Dialogues which have come down to us from that author.[1] And if Edmund Spenser, the poet, be really the English translator, we cannot but be surprised that a scholar so accomplished should be misled in regard to the author of the original.

LIST OF EDITIONS

[illegible]

[illegible] Aeglogues [illegible] to the [illegible] of all titles, [illegible] Creeds [illegible] Lanne, [illegible]

[illegible] Aeglogues [illegible] to the [illegible] all titles, [illegible] Sidney [illegible] here [illegible] Lanne, [illegible]

[illegible] Aeglogues [illegible] to the [illegible] titles, [illegible] printed at [illegible] Roe, at the sign of the Anker [illegible]

iv. The Shepheards Calendar. Containing twelve Aeglogues proportionable to the twelve Monethes. Entitled to the noble and vertuous Gentleman, most worthie of all titles, both of learning and chivalry, Maister Philip Sidney. Lor-

LIST OF EDITIONS.

The Shepheardes Calender.

I. THE Shepheardes Calender. Conteyning twelve Æglogues proportionable to the twelve monethes. Entitled to the Noble and Vertuous Gentleman, moſt worthy of all titles, both of learning and cheualrie, M. Philip Sidney. At London. Printed by Hugh Singleton, dwelling in Creede Lane neere unto Ludgate at the Signe of the gylden Tunne, and are there to be ſolde. 1579. 4to.

II. The Shepheardes Calender. Conteining twelve Æglogues proportionable to the twelve monethes. Entitled to the Noble and Vertuous Gentleman, moſt worthy of all titles, both of learning and cheualrie, M. Philip Sidney. Imprinted at London for Iohn Harifon the younger, dwelling in Paternoſter Roe, at the ſigne of the Anker, and are there to be ſolde. [s. d.] But at the end, viz. on fol. 52. Imprinted at London by Thomas Eaſt for Iohn Harriſon, &c. 1581. 4to.

III. The Shepheardes Calender. Conteining twelue Æglogues proportionable to the twelue Monethes. Entitled To the noble and vertuous Gentleman, moſt worthie of all titles, both of learning and chiualry, Maiſter Philip Sidney. Imprinted at London by Iohn Wolfe for Iohn Harriſon the yonger, dwelling in Paternoſter Roe, at the ſigne of the Anker. 1586. 4to.

IV. The Shepheards Calender. Conteining twelve Aeglogues proportionable to the twelve Monethes. Entituled to the noble and vertuous Gentleman, moſt worthie of all titles, both of learning and chivalry, Maiſter Philip Sidney. Lon-

don, Printed by Iohn Windet for Iohn Harrison the yonger, dwelling in Paternoster Roe, at the signe of the Anker. 1591. 4to.

v. The Shepheards Calender. Conteyning twelve Aeglogues proportionable to the twelve Moneths. Entituled to the noble and vertuous Gentleman, most worthy of all tytles, both of learning and chivalrie, Maister Philip Sidney. London, Printed by Thomas Creede for Iohn Harrison the yonger, &c. 1597. 4to.

vi. The Shepheards Calendar, &c. by Edmund Spencer, Prince of English Poets, accompanying "Calendarium Pastorale, sive Æglogæ duodecim, totidem anni mensibus accomodatæ. Anglicè olim scriptæ ab Edmundo Spenfero, Anglorum Poetarum Principe; nunc autem elegantì Latino carmine donatæ à Theodoro Bathurst, Aulæ Pembrokianæ apud Cantabrigienses aliquando socio. Londini, 1653." 8vo. The editor of this translation, as well as the original, appears to have been, by the preface, William Dillingham, of Emanuel College, who, in the same year, was elected master of that society. At the end of the volume a Glossary, or Alphabetical Index of unusual words, is added.

vii. Calendarium Pastorale, &c. A republication of the preceding article by John Ball: to which is prefixed a Latin dissertation *De Vitâ Spenseri, et Scriptis*, and an augmented Glossary is subjoined. This handsome publication has appeared with an undated title-page, viz. "Typis Londonienfibus. Prostant apud Ch. Rivington, & Joh. Knapton, Bibliop. & J. Fletcher, Oxon." But it has appeared also with another title-page, in which the date is 1732, and the printer is W. Bowyer. 8vo.

The Faerie Queene.

i. The Faerie Queene. Disposed into twelve books, fashioning XII. Morall Vertues. London, Printed for William Ponsonbie. 1590. 4to. This contains only the three first books.

II. The ſame, with the addition of the fourth, fifth, and ſixth bookes. By the ſame printer, 1596. 4to.

III. The Faerie Queene. Diſpoſed into XII. bookes, faſhioning twelve Morall Vertues. At London. Printed by H. L. for Mathew Lownes, 1609. This is the firſt folio edition, and contains the firſt edition of "Two Cantos of Mutabilitie which, both for forme and matter, appeare to be parcell of ſome following Booke of the Faerie Queene, under the Legend of Conſtancie." There is no preface to this edition. I have ſometimes thought, that Gabriel Harvey might be the editor. But, probably, he would have furniſhed us with further information in regard to the "never before-imprinted" Cantos, if he had undertaken ſuch an office.

IV. The Faerie Queene, by Edmund Spenſer. With an exact collation of the two original editions, &c. To which are now added a new Life of the Author, [by Dr. Birch,] and alſo a Gloſſary. Lond. 1751. 3 vols. 4to.

V. The Faerie Queene, by Edmund Spenſer. A new edition, with Notes critical and explanatory, by Ralph Church, M.A. Late Student of Chriſt Church, Oxon. Lond. 1758. 4 vols. 8vo.

VI. Spencer's Faerie Queene. A new edition, with a Gloſſary and Notes explanatory and critical, by John Upton, Prebendary of Rocheſter, and Rector of Great Riſſington in Glocesterſhire. Lond. 1758. 2 vols. 4to.

VII. The Fairy Queen. Written by Edmund Spenſer. With a Gloſſary explaining the old and obſcure words. Lond. 1758. 2 vols. 8vo.

Miſcellanies.

I. Complaints. Containing ſundrie ſmall Poemes of the Worlds Vanitie. By Ed. Sp. Lond. Impr. for William Ponſonbie, &c. 1591. 4to. Theſe Complaints are 1. The Ruines of Time. 2. The Teares of the Muſes. 3. Virgils Gnat. 4. Proſopopoia, or Mother Hubberds Tale. 5. The Ruines of Rome, by Bellay. 6. Muiopotmos, or The Tale of the

Butterfie. 7. Viſions of the Worlds Vanitie. 8. Bellayes Viſions. 9. Petrarchs Viſions. The Muiopotmos bears the date of 1590 in its title, and is ſaid to have been ſeparately printed in that year. But ſee the Life, p. lxxii.

II. Colin Clouts come home againe, &c. Lond. 1595. Printed for W. Ponſonbie, 4to. With this Poem, Aſtrophel and the ſubſequent Elegies on Sir Philip Sidney's death were alſo publiſhed.

III. Amoretti and Epithalamion. Written not long ſince by Edmunde Spenſer. Printed for William Ponſonby. 1595. 12mo.

IV. Prothalamion, &c. Lond. 1596. 4to.

V. Fowre Hymnes, &c. 4to. Lond. 1596.

VI. Mother Hubberds Tale, ſelected from the works of Edmund Spenſer, with the obſolete words explained. With a dedication to the Right Hon. C. J. Fox, by the editor. Lond. Printed for C. Dilly, 1784. 12mo.

Works publiſhed together.

I. The Faerie Queen: The Shepheards Calendar: Together with the other Works of England's Arch-Poët, Edm. Spenſer. Collected into one Volume, and carefully corrected. Printed by H. L. for Mathew Lownes, 1611. This is the ſecond folio edition of the Faerie Queene. And the firſt folio of the other poems. And to the Sonnets are here prefixed two commendatory Sonnets by G. W. ſenr. and junr.

II. The Faerie Queen, &c. as in the preceding article, dated in 1617; but in the title to the ſecond part of the Faerie Queene, and at the end of it, the dates of 1612 and 1613 are found in all the copies which I have ſeen; ſo that we may conſider this edition the ſame as the former, with the addition merely of a new title-page. In this collection of the ſmaller Poems, the titles alſo bear various dates.

III. The Works of that famous English Poet, Mr. Edmond Spenſer. Viz. The Faery Queen, the Shepheards Calendar, the Hiſtory of Ireland, &c. Whereunto is added an ac-

count of his Life, with other new additions never before in print. Lond. Printed by H. Hills for Jonathan Edwin, &c. 1679. This is properly the third folio edition of the Faerie Queene.

IV. The Works of Spenser. With a Glossary explaining the old and obscure words. To which is prefixed the Life of the Author, and an Essay on Allegorical Poetry, by Mr. Hughes. Lond. 1715. 6 vols. 8vo.

V. The same, Lond. 1750. 6 vols. 12mo.

VI. The Poetical Works, in Bell's edition of the British Poets, 12mo. Edinb. 1778, &c.

VII. The Poetical Works, in Dr. Anderson's British Poets, 8vo. Lond. 1795.

VIII. The Poetical Works, in Dr. Aikin's British Poets. 12mo. Lond. 1802.

Alterations of Spenser.

I. Spencer Redivivus, containing the First Book of the Fairy Queen; his essential design preserv'd, but his obsolete language and manner of verse totally laid aside. Deliver'd in Heroick Numbers. By a Person of Quality. Lond. 1687. 8vo.—This *person of quality* complains that Spenser's style is no less unintelligible than the obsoleteſt of our English or Saxon dialect, and that to the *politely judicious* he presents the poet as "he ought to have been instead of what is to be found in himself!" I must confess, however, that such an exhibition of *Spencer Redivivus*, however *politely* intended, bears no very flattering testimony to the *judgment* of this reformer. Let him speak for himself. The revived poem thus opens:

"A worthy knight was riding on the plain,
In armour clad, which richly did contain
The gallant marks of many battels fought,
Tho' he before no martial habit fought, &c.

" Yet with his comely looks appeared ſad,
" Without the ſign of fear or *being bad*—
" Near to his ſide an aſs, more white than ſnow,
" A lovely Lady's weight did *undergo*—

On their approach to the cave of Errour, the Dwarf is repreſented

" Begging that inſtant they'd for ſafety fly.
" Since his ſoul, tho' in his ſmall bulk, could ſpy
" Vaſt miſchiefs did within that cave *abſcond*,
" And muſt, if fought, beſt human ſtrength confound."

And this is the dreſs forſooth in which poor Spenſer *ought* to to have appeared!!

II. Spenſer's Fairy Queen attempted in Blank Verſe, with Notes, Critical and Explanatory. Lond. 1783. 8vo. The Copy, which I have ſeen, proceeds no further than to the end of the fourth canto of the firſt book. And, I believe, no more was publiſhed. The Introduction relates that " The following cantos are preſented for the approbation of the publick, in which caſe they will be followed by the remainder of the poem. The firſt of theſe cantos was publiſhed ſome years ago, and the tranſpoſer has ſince added ſome notes from the beſt writers on the ſubject, &c. &c.—The whole of this work will be compriſed in ſixteen numbers, and will be publiſhed with all convenient ſpeed, ſhould *this firſt number* meet with a moderate ſhare of encouragement. A ſhort account of the Life of Spenſer will be ſubjoined to the laſt number." The four firſt lines will be a ſufficient ſpecimen of this alteration.

" No more my Muſe her ſhepherd's weeds ſhall wear,
" But change her oaten pipe for trumpets loud,
" And ſing of noble deeds which long have ſlept;
" Fierce wars and faithful loves ſhall grace my ſong."

III. Prince Arthur, an allegorical Romance. In proſe. The ſtory from Spenſer. Lond. 8vo. 2 vols. 1779. To each volume an introduction is prefixed; the firſt on allegory, the ſecond on romance.

Pieces of Criticism relating to Spenser.

Obſervations on the 29 Stanza in the 9th. Canto of the 2d. Book of Spencers Faery Queen. Full of excellent Notions concerning the Frame of Man, and his rationall Soul. Written by the Right Noble and Illuſtrious Knight Sir Kenelme Digby, at the requeſt of a Friend. [Sir Edward Eſterling, *alias* Stradling.] Lond. 1644. 12mo. This is printed in the vol. of this edition, p.

Remarks on Spenſer's Poems, [by Dr. Jortin,] Lond. 1734. 8vo.

Obſervations on the Faerie Queene of Spenſer, by Tho. Warton, M. A. &c. Lond. 1754. 8vo.

The Obſerver obſerved, or, Remarks on a certain curious Tract, intitled, Obſervations on the Faiere [sic] Queene of Spencer. By T. Warton, &c. Lond. 1756. 8vo. This is a violent attack upon Warton's quotations from the Italian writers. Warton is greatly abuſed on account of his falſe ſpelling of Italian. The writer of this pamphlet deſerves ſeverer reprehenſion for miſ-ſpelling his own language; even in the title-page of his pamphlet, and in the firſt page, and in the ſeventh page, &c. &c. It is attributed to Mr. Huggins, a tranſlator of Arioſto. See Boſwell's *Life of Johnſon*, 3d. edit. vol. 4. p. 6.

Letters on Chivalry and Romance, [by Dr. Hurd,] Lond. 1762, &c. &c.

Obſervations on the Faerie Queene, by Tho. Warton, M.A. &c. The ſecond edition, corrected and enlarged. Lond. 1762. 2 vols. 8vo.

Profeſſed Imitations of Spenſer.

Cynthia, with the Legend of Caſſandra, Certaine Sonnets, &c. by R. Barnefield, 1595. Barnefield in his addreſs "to the courteous gentlemen readers," hopes that his rude conceit of *Cynthia* will be borne with, "if for no other cauſe, yet

for that it is *the firſt imitation* of the verſe of that excellent Poet, Maiſter Spencer, in his Fayrie Queene."

The Ant and the Nightingale, or Father Hubburd's Tales. 8vo. Lond. 1604. This little work is a mixture of proſe and rhyme, and is of a ſatirical nature. The author, who ſigns himſelf T. M., informs us, "Why I call theſe *Father Hubburd's Tales*, is not to have them cald in againe, as the Tale of *Mother Hubburd*; the worlde would ſhewe little iudgement in that yfaith, &c." The poetry in this curious work is often extremely beautiful. I have never heard of any copy of this rare publication, except the two which belonged to the late Duke of Bridgewater; one of which is now in the poſſeſſion of the Marquis of Stafford, and the duplicate was ſold for five pounds.

The Purple Iſland, an allegorical Poem, by Phineas Fletcher, 4to. Lond. 1633.

Henry More's Platonical Song of the Soul, 8vo. Lond. 1642, and afterwards.

Pſyche, or Love's Myſtery, by Joſ. Beaumont, fol. 1651.

A Canto of The Progreſs of Learning, in Fanſhaw's Poems, annexed to his tranſlation of the *Paſtor Fido*, &c. Lond. 8vo. 1676.

The Legend of Love, in three Cantos; in the Poems of Samuel Woodford, D. D. Lond. 8vo. 1679.

A Proteſtant Memorial, or, The Shepherd's Tale of the Pouder-Plott. A Poem in Spenſer's ſtyle. Written by the Right Reverend Dr. William Bedell, Lord Biſhop of Kilmore in Ireland. Publiſhed from an original manuſcript, found among the papers of the late Dr. Dillingham, Maſter of Emmanuel College in Cambridge. 8vo. Lond. 1719. This poem is a very ingenious and elegant imitation of the poetry in the *Shepheards Calender*.

An Original Canto of Spencer, deſign'd as part of his Fairy Queen, but never printed. Now made publick, by Nellor Ironſide, Eſqr. Lond. 4to. 1714. 3d. edit. This and the next article are political poems; and, if we may rely on Giles Jacob's information in his Lives of the Poets, are the production of the Revd. Mr. Croxall. "The firſt poetical

pieces he published, were two Original Cantos of Spencer, under a fictitious character, being ſatires on the Earl of Oxford's adminiſtration."

Another Original Canto of Spencer, deſigned, &c. as before. Lond. 1714.

Pope's Imitation of Spenſer, entitled, The Alley; on a part of which Dr. Joſeph Warton has made this remark: "How different from thoſe enchanting imitations of Spenſer, The Caſtle of Indolence and the Minſtrel!"

A [pretended] new Canto of Spencer's Fairy Queen, fol. Lond. 1739.

In the "Pietas Academiæ Cantabrigienſis in Funere Sereniſſimæ Principis Wilhel. Carolinæ et Luctu Auguſt. Georgii II. Brit. Reg. fol. 1738, "there is an elegant imitation of Spenſer's paſtoral elegy, entitled *Thenot & Cuddy*, of which the author is John Whalley, D. D. Maſter of St. Peter's College.

The Caſtle of Indolence, by Thomſon.

A [pretended] New Canto of Spencer's Fairy Queen. Now firſt publiſhed. 4to. Lond. 1747. Mr. Upton is ſtated to be the author, in Lockyer Davis's Catalogue, 1783, p. 242. I think it very probable. The motto is a quotation from Plutarch. The argument is,

"From ill to ill, through various ſcenes,
Led is the Fairy Knight:
Him Arthur heaven-directed ſaves
From Archimago's ſpite."

The Notes alſo beſpeak the hand of Upton.

Philander, a poem on the death of Mr Levinz, by the Revd. T. Warton, father of the Poet Laureate, 1748.

Thales, a Monody on Dr. Pococke, in imitation of Spencer, by Edm. Smith. 4to. Lond. 1751.

The Seaſons, [by Mr. Mendez,] in imitation of Spenſer, fol. Lond. 1751.

The Mirror, a poetical Eſſay, in the manner of Spenſer. Dedicated to David Garrick, by C. Arnold. 4to. 1755.

An Hymn to May, by William Thompſon, M. A. late Fellow

of Queen's College, Oxford. See his Poems, 8vo. Oxford, 1757. This beautiful poem is preceded by a few remarks on Spenser, which are as judicious as they are elegant. "Shakspeare is the *poet of nature*, in adapting the affections and passions to his characters; and Spenser, in describing her delightful scenes and rural beauties. His lines are most musically sweet; and his descriptions most delicately abundant, even to a wantonness of painting; but still it is the musick and painting of nature. We find no ambitious ornaments, or epigrammatical turns, in his writings; but a beautiful simplicity, which pleases far above the glitter of pointed wit."

A Dream, in the manner of Spenser; at the end of Wilkie's Epigoniad, 2d. edit. 1759.

The School-Mistress, a Poem, in imitation of Spenser. By William Shenstone, Esqr.

The Abuse of Travelling. A Canto, in imitation of Spenser. By Gilbert West, Esq. Dodsley's Collection of Poems, 1763. vol. 2. p. 80.

Psyche, or, The Great Metamorphosis, [by Gloster Ridley, D.D.] A poem, written in imitation of Spenser. Dodsley's Collection of Poems, 1763. vol. 3. p. 23. Afterwards, Melampus, or, The Religious Groves, was added to it; and the whole publication, entitled, Melampus, a Poem, in four books. with notes, by the late Gloster Ridley, D. D. appeared in 1781.

The Squire of Dames, a Poem, in Spenser's stile, by Moses Mendez, Esqr. In Dodsley's Collection of Poems, 1763. vol. 4. p. 117.

Another Imitation of Spenser, by Moses Mendez, Esqr. is in Fawkes and Woty's Poetical Calender, 1763. vol. 5. p. 35.

The Education of Achilles, by Mr. Bedingfield, in Dodsley's Collection of Poems, 1763. vol. 3. p. 121.

Education. A Poem in two Cantos, written in imitation of the style and manner of Spenser's Fairy Queen. By Gilbert West, Esqr. In Dodsley's Collection of Poems, 1763, vol. 4. p. 9.

A Farewell Hymne to the Country. Attempted in the manner

of Spenſer's Epithalamion. In Fawkes and Woty's Poetical Calender, 1763. vol. 5. p. 51.

An Imitation of Spenſer's Fairy Queen, a fragment; the firſt poem in Ralph's Miſcellany.

The Houſe of Superſtition, by Mr. Denton, in Mendez's Miſcellany.

The Tranſformation of Lycon and Euphormius, by William Melmoth, Eſqr.

The Land of the Muſes, by Hugh Downman, B. A. in the manner of Spenſer. 4to. Edinb. 1768. This is a poem of great merit; and might, as the criticks of the time have well obſerved, be properly inſerted between the eleventh and twelfth Cantos of the ſecond Book of the Faerie Queene.

The Land of Liberty, an allegorical Poem, in the Manner of Spenſer. In two Cantos. Dedicated to the people of Great Britain. 4to. Lond. 1775.

Sir Martyn, or, The Progreſs of Diſſipation, by William Julius Mickle, Eſqr. 4to. 1777. This had been printed before under the title of The Concubine.

The Jordan, in the Oxford Sauſage, 1777.

The Minſtrel, or, The Progreſs of Genius, by James Beattie, LL. D.

A Paſtoral, in the manner of Spenſer, from Theocritus, Idyll. xx. by the Revd. Tho. Warton. See Mr. Mant's valuable edition of Warton's Poems, vol. i. p. 112.

Richard the firſt, an hiſtorical Poem, by Sir James Bland Burgeſs. In this intereſting poem, the verſification of Spenſer is very ſucceſsfully imitated.

COMMENDATORY VERSES

IF muſick and ſweet poetry
As they muſt needs, the ſiſter
Then muſt the love
Heraulde thee
Dowland to thee
Upon the
Sp
As pearing
Then
That
And
Wher
One
One

LIVE, Spenſer, ever in the Fairy Queene.
Whole like (for deep conceit) was never ſeene.
Crown'd immortall then be into thy more worthie,
As king of poets, with a lawrell crowne.

From a "Remembrance of ſome Engliſh Poets"
at the end of R. Barnfield's Lady Pecunia,
4to. Lond. 1605.

COMMENDATORY VERSES

ON SPENSER.

IF muſick and ſweet poetry agree,
As they muſt needs, the ſiſter and the brother,
Then muſt the love be great 'twixt thee and me,
Becauſe thou lov'ſt the one, and I the other.
Dowland to thee is dear, whoſe heavenly touch
Upon the lute doth raviſh human ſenſe;
SPENSER to me, whoſe deep conceit is ſuch,
As, paſſing all conceit, needs no defence.
Thou lov'ſt to hear the ſweet melodious ſound
That Phœbus' lute, the queen of muſick, makes;
And I in deep delight am chiefly drown'd,
Whenas himſelf to ſinging he betakes.
One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

From Shakſpeare's *Paſſionate Pilgrim*, firſt publiſhed in 1599.

LIVE, SPENSER! ever, in thy Fairy Queene;
Whoſe like (for deep conceit) was never ſeene.
Crown'd mayſt thou be, unto thy more renowne,
As king of poets, with a lawrell crowne!

From a "Remembrance of ſome Engliſh Poets," at the end of R. Barnfield's *Lady Pecunia*, 4to. Lond. 1605.

Ad Edm. Spencer, Homerum Britannicum.

SI nos Troiani, nova nobis Troia ſit: Ipſe
(Ut Græcis ſuus eſt) noſter Homerus eris.

From Ioannis Stradlingi *Epigrammat. Libb.* iv. 12mo. Lond. 1607. Lib. i. p. 21.

Ad Spencer & Daniel, celeberrimos Poëtas.

DIVIDITIS primas inter vos, atque ſecundas:
Tertius à vobis quiſquis erit, ſat habet.

Ibid. Lib. iv. p. 165.

The Engliſh Shepherds round the throne of Thetis:

——————— all their pipes were ſtill;
And COLIN CLOUT began to tune his quill
With ſuch deepe art, that every one was given
To thinke Apollo (newly flid from heaven)
Had tane a humane ſhape to win his love,
Or with the Weſterne Swaines for glory ſtrove.
He ſung th' heroicke Knights of Faiery land
In lines ſo elegant, of ſuch command,
That had the Thracian plaid but halfe ſo well
He had not left Eurydice in hell.
But, ere he ended his melodious ſong,
An hoſt of Angels flew the clouds among,
And rapt this Swan from his attentive mates,
To make him one of their aſſociates
In heavens faire Quire; where now he ſings the praiſe
Of Him that is the firſt and laſt of dayes.
Divineſt SPENCER! heav'n-bred, happy Muſe!
Would any power into my braine infuſe

Thy worth, or all that Poets had before,
I could not praiſe till thou deſerv'ſt no more.

From Browne's *Britannia's Paſtorals*, 1616.

Of Edmond Spencer.

OUR SPENCER was a Prodigie of wit,
Who hath the Fairy Queen ſo ſtately writ.
Yield, Grecian Poets, to his Nobler Style;
And, ancient Rome, ſubmit unto our Ile.
You, modern wits, of all the four-fold earth,
(Whoſe Princes have made Laureates for your worth,)
Give our great SPENCER place, who hath out-ſong
Phœbus himſelf with all his Learned Throng.

From Sir Aſton Cokain's *Poems*, 1658.

THOUGH daring Milton ſits ſublime,
In SPENCER native Muſes play;
Nor yet ſhall Waller yield to time,
Nor penſive Cowley's moral lay.

From Pope's *Imitations of Horace.*

NOR ſhall my verſe that elder bard forget,
The gentle SPENSER, Fancy's pleaſing ſon,
Who, like a copious river, pour'd his ſong
O'er all the mazes of enchanted ground;
Nor thee, his ancient maſter, laughing Sage,
Chaucer, whoſe native manners-painting verſe,
Well moraliz'd, ſhines through the Gothick cloud
Of time and language o'er thy genius thrown.

From Thomſon's *Summer*.

On the Cantos of Spenſer's Fairy Queen, loſt in the paſſage from Ireland.

WO worth the man, who in ill hour aſſay'd
To tempt that Weſtern frith with ventrous keel;
And ſeek what Heaven, regardful of our weal,
Had hid in fogs and night's eternal ſhade:
Ill-ſtarr'd Hibernia! well art thou appaid
For all the woes which Britain made thee feel
By Henry's wrath, and Pembroke's conquering ſteel,
Who ſack'd thy towns, and caſtles diſarray'd:
No longer now, with idle ſorrow, mourn
Thy plunder'd wealth or liberties reſtrain'd,
Nor deem their victories thy loſs or ſhame;
Severe revenge on Britain in thy turn,
And ample ſpoils thy treacherous waves obtain'd,
Which ſunk one half of SPENSER's deathleſs fame.

From the *Sonnets* of Tho. Edwards, Eſq. 1758.

GARDEN INSCRIPTIONS.

On Spenſer's Faerie Queene.

LO! here the place for contemplation made,
For ſacred muſing, and for ſolemn ſong!
Hence, ye profane! nor violate the ſhade:
Come, SPENSER's awful genius, come along;
Mix with the muſick of the aërial throng!
Oh! breathe a penſive ſtillneſs through my breaſt,
While balmy breezes pant the leaves among,
And ſweetly ſooth my paſſions into reſt.

Hint pureſt thoughts, in pureſt colours dreſt;
Even ſuch as angels prompt, in golden dreams,
To holy hermit, high in raptures bleſt,
His boſom burning with celeſtial beams:
Ne leſs the raptures of my ſummer day,
If SPENSER deign with me to moralize the lay.

By the Rev. William Thompſon, M.A. late fellow of Queen's College, Oxford. From Fawkes and Woty's *Poetical Calendar*, vol. 8. p. 97. edit. 1763.

On Spenſer's Shepherd's Calendar.

AT large beneath this floating foliage laid
Of circling green, the cryſtal running by,
(How ſoft the murmur, and how cool the ſhade!)
While gentle-whiſpering winds their breath apply
To 'ſwage the fever of the ſultry ſky;
Smit with the ſweet Sicilian's ſimple ſtrain,
I try the rural reed, but fondly try
To match his paſtoral airs and happy vein:
Next I aſſay the quill of Mantua's ſwain
Of bolder note, and of more courtly grace:
Ah, fooliſh emulation! They diſdain
My awkward ſkill, and puſh me from the place.
Yet boaſt not, thou of Greece, nor, thou of Rome,
My ſweeter COLIN CLOUT outpipes you both at home.

By the ſame, ibid. p. 98.

HERE Chaucer firſt his comick vein diſplay'd,
And merry tales in homely guiſe convey'd;
Unpoliſh'd beauties grac'd the artleſs ſong;
Though rude the diction, yet the ſenſe was ſtrong.
To ſmoother ſtrains, chaſtiſing tuneleſs proſe,
In plain magnificence great SPENCER roſe:
In forms diſtinct, in each creating line,
The virtues, vices, and the paſſions ſhine:
Subſervient Nature aids the poet's rage,
And with herſelf inſpires each nervous page.

From *The Progreſs of Poetry*, in Fawkes and Woty's Poetical Calendar, vol. 3. p. 22. edit. 1763.

THROUGH Pope's ſoft ſong though all the Graces breathe,
And happieſt art adorn his Attick page;
Yet does my mind with ſweeter tranſport glow,
As, at the root of moſſy trunk reclin'd,
In magick SPENSER's wildly-warbled ſong
I ſee deſerted Una wander wide
Through waſteful ſolitudes, and lurid heaths,
Weary, forlorn; than when the * fated fair
Upon the boſom bright of ſilver Thames
Launches in all the luſtre of brocade,
Amid the ſplendours of the laughing Sun:
The gay deſcription palls upon the ſenſe,
And coldly ſtrikes the mind with feeble bliſs.

From the Rev. T. Warton's *Pleaſures of Melancholy.*

* Pope's Belinda, Rape of the Lock.

THOUGH join'd by magick ſkill, with many a rime,
The Druid frame, unhonour'd, falls a prey
To the ſlow vengeance of the wiſard Time,
And fade the Britiſh characters away;
Yet SPENSER's page, that chants in verſe ſublime
Thoſe Chiefs, ſhall live, unconſcious of decay!

From the Rev. T. Warton's *Sonnet on King Arthur's Round Table at Winchester.*

Ode, ſent to Mr. Upton, on his edition of the Faerie Queene.

AS oft, reclin'd on Cherwell's ſhelving ſhore,
I trac'd romantick SPENSER's moral page,
And ſooth'd my ſorrows with the dulcet lore
Which Fancy fabled in her elfin age;
Much would I grieve, that envious Time ſo ſoon
O'er the lov'd ſtrain had caſt his dim diſguiſe;
As lowering clouds, in April's brighteſt noon,
Mar the pure ſplendours of the purple ſkies.
Sage Upton came, from every myſtick tale
To chaſe the gloom that hung o'er fairy ground:
His wiſard hand unlocks each guarded vale,
And opes each flowery foreſt's magick bound.
Thus, never knight with mortal arms eſſay'd
The caſtle of proud Buſyrane to quell,
Till Britomart her beamy ſhield diſplay'd,
And broke with golden ſpear the mighty ſpell:
The dauntleſs maid with hardy ſtep explor'd
Each room, array'd in glitt'ring imagery;

And through the inchanted chamber, richly ſtor'd,
Saw Cupid's ſtately Maſke come ſweeping by.—
At this, where'er, in diſtant regions ſheen,
She roves, embower'd with many a ſpangled bough,
Mild Una, lifting her majeſtick mien,
Braids with a brighter wreath her radiant brow.
At this, in hopeleſs ſorrow drooping long,
Her painted wings Imagination plumes;
Pleas'd that her laureate votary's reſcued ſong
Its native charm and genuine grace reſumes.

By the Rev. T. Warton.

The conteſt of the Shepherds for the daughters of Menalcas.

HE [Tityrus] ended; and, as rolling billows loud,
His praiſe reſounded from the circling croud.
The clamorous tumult ſoftly to compoſe,
High in the midſt the plaintive COLIN roſe,
Born on the lilied banks of royal Theme,
Which oft had rung with ROSALINDA's name;
Fair, yet neglected; neat, yet unadorn'd;
The pride of dreſs, and flowers of art, he ſcorn'd:
And, like the nymph who fir'd his youthfull breaſt,
Green were his buſkins, green his ſimple veſt:
With careleſs eaſe his ruſtick lays he ſung,
And melody flow'd ſmoothly from his tongue:
Of June's gay fruits, and Auguſt's corn he told,
The bloom of April, and December's cold;
The loves of Shepherds, and their harmleſs cheer
In every month that decks the varied year.

Now on the flute with equal grace he play'd,
And his ſoft numbers died along the ſhade;
The ſkilful dancers to his accents mov'd,
And every voice his eaſy tune approv'd;
Ev'n Hyla, blooming maid, admir'd the ſtrain,
While through her boſom ſhot a pleaſing pain.
Now all was huſh'd; no rival durſt ariſe;
Pale were their cheeks, and full of tears their eyes:
Menalcas, riſing from his flowery ſeat,
Thus, with a voice majeſtically ſweet,
Addreſs'd th' attentive throng: "Arcadians, hear!
"The ſky grows dark, and beamy ſtars appear:
"Haſte to the vale; the bridal bowers prepare,
"And hail with joy Menalcas' tuneful heir.
"Thou, Tityrus, of ſwains the pride and grace,
"Shalt claſp ſoft Daphne in thy fond embrace:
"And thou, YOUNG COLIN, in thy willing arms
"Shalt fold my Hyla, fair in native charms:
"O'er theſe ſweet plains divided empire hold,
"And to your lateſt race tranſmit an age of gold.
"What ſplendid viſions riſe before my ſight,
"And fill my aged boſom with delight!
"Henceforth of wars and conqueſt ſhall you ſing,
"*Arms and the Man* in every clime ſhall ring:
"Thy Muſe, bold Maro, Tityrus no more,
"Shall tell of Chiefs that left the Phrygian ſhore,
"Sad Dido's love, and Venus' wandering ſon,
"The Latians vanquiſh'd, and Lavinia won.
"And thou, O COLIN, heaven-defended youth,
"Shalt hide in fiction's veil the charms of truth;

" Thy notes the ſting of ſorrow ſhall beguile,
" And ſmooth the brow of anguiſh till it ſmile;
" Notes, that a ſweet Elyſian dream can raiſe,
" And lead th' enchanted ſoul through fancy's maze;
" Thy verſe ſhall ſhine with GLORIANA's name,
" And fill the world with Britain's endleſs fame."

From Sir William Jones's *Arcadia.*

THE

SHEPHEARDS CALENDER:

CONTEINING

TWELVE AEGLOGUES,

PROPORTIONABLE TO THE TWELVE MONETHES.

Entitled to the noble and vertuous Gentleman, moſt worthie of all titles both of learning and chivalry,

MAISTER PHILIP SIDNEY.

TO HIS BOOKE.

GOE, little Booke! thy ſelfe preſent,
As childe whoſe parent is unkent,
To him that is the Preſident
Of Nobleneſſe and Chevalree:
And if that Envie barke at thee,
As ſure it will, for ſuccour flee
Under the ſhadow of his wing.
And, aſked who thee forth did bring,
A ſhepheards ſwaine, ſay, did thee ſing,

Ver. 1. *Goe, little Booke!* &c.] Our old writers generally uſher their works into the world in this manner. Thus Skelton, *Workes*, edit. 1736, p. 57.

" Go, little quaire,
" Demeane you faire, &c."

See alſo ibid. p. 91. And thus, in *The Morale Prouerbes of Criſtyne*, impr. by Caxton:

" Go, thou litil quayer, and recommaund me
" Vnto the good grace of my ſpecial lorde, &c."

So likewiſe in the laſt ſtanza of *The Prouerbes of Lydgate*, impr. by Wynkyn de Worde:

" Go, lytell byll, without tytle or date,
" And of hole herte recōmaūde me, &c."

Again, in his *Lyf of our Lady*, impr. by Caxton:

" Goe, lityl book, & ſubmytte thee
" Vnto all them that the ſhal rede, &c."

And at the end of his *Troy Boke*, impr. by Pynſon:

" Go, lytell boke, and put the in the grace
" Of him that is moſte of excellence, &c."

Thus alſo, in *The Defence of Peace*, fol. bl. l. 1535, " The louer of trouthe ſpeketh to the boke:

" Go forth, boke; all good men gladly ſhall the reteyne
" With louynge embraſynges, &c." TODD.

All as his ſtraying flocke he fedde:
And, when his Honour has thee redde,
Crave pardon for thy hardy-hedde.
But, if that any aſke thy name,
Say, thou wert baſe-begot with blame;
Forthy thereof thou takeſt ſhame.
And, when thou art paſt ieopardee,
Come tell me what was ſaid of mee,
And I will ſend more after thee.

IMMERITO.

TO THE MOST EXCELLENT AND LEARNED,

BOTH ORATOR AND POET,

MAISTER GABRIEL HARVEY,

His verie ſpeciall and ſingular good friend E. K. commendeth the good lyking of this his good labour, and the patronage of the new Poet.

[a] *UNCOUTH, unkiſt, ſaid the old famous poet Chaucer: whom for his excellencie and wonderfull ſkill in making, his ſcholler Lidgate, a worthie ſcholler of ſo excellent a maſter, calleth the loadſtarre of our language: and whom our Colin Clout in his Eglogue calleth Tityrus the god of ſhepheards, comparing him to the worthineſſe of the Roman Tityrus, Virgil. Which proverb, mine owne good friend M. Harvey, as in that good old poet it ſerved well Pandares purpoſe for the bolſtering of his* [b] *bawdie brocage, ſo very well taketh place in this our new Poet, who for that hee is uncouth (as ſayde Chaucer) is unkiſt, and unknowne to moſt men, is regarded but of a fewe. But I doubt not, ſo*

[a] *Uncouth, unkiſt,* &c.] See Chaucer's *Troilus and Creſeide*, L. i. 810. TODD.

[b] *bawdie* brocage,] *Brocage* here ſignifies *pimping*. So, in *Mother Hubberds Tale*, ver. 851. "And filthie *brocage*." See alſo the Gloſſary to Urry's Chaucer. Shakſpeare uſes the word *broker* in a ſimilar ſenſe. TODD.

ſoone as his name ſhall come into the knowledge of men, and his woorthineſſe bee ſounded in the trumpe of Fame, but that hee ſhall bee not onely kiſt, but alſo beloved of all, imbraced of the moſt, and wondred at of the beſt. No leſſe, I thinke, deſerveth his wittineſſe in deviſing, his pithineſſe in uttering, his complaints of love ſo lovely, his diſcourſes of pleaſure ſo pleaſantly, his paſtoral rudenes, his morall wiſeneſſe, his due obſerving of Decorum everie where, in perſonages, in ſeaſons, in matter, in ſpeech; and generallie, in all ſeemely ſimplicitie of handling his matters, and framing his wordes: the which of many things which in him be ſtraunge, I know will ſeeme the ſtrangeſt, and wordes themſelves being ſo auncient, the knitting of them ſo ſhort and intricate, and the whole period and compaſſe of ſpeech ſo delightſom for the roundneſſe, and ſo grave for the ſtangeneſſe. And firſt of the wordes to ſpeake, I graunt they bee ſomething hard, and of moſt men unuſed, yet both Engliſh, and alſo uſed of moſt excellent authours, and moſt famous poets. In whom, when as this our Poet hath bin much travailed and throughly read, how could it be, (as that worthie Oratour ſayde) but that walking in the Sunne, althouth for other cauſe he walked, yet needes he mought be ſunburnt; and, having the ſound of thoſe auncient poets ſtill ringing in his eares, he mought needes, in ſinging, hit out ſome of their tunes. But whether he uſeth them by ſuch caſualtie and cuſtome, or of ſet purpoſe and choiſe, as thinking them fitteſt for ſuch ruſtical rudeneſſe of ſhepheards, either for that their rough ſound

would make [c] *his rimes more ragged and ruſticall; or elſe becauſe ſuch old and obſolete wordes are moſt uſed of Country folke, ſure I thinke, and thinke I think not amiſſe, that they bring great grace, and, as one would ſay, authoritie to the verſe. For albe, amongſt many other faults, it ſpecially be obiected of Valla againſt Livie,* [d] *and of other againſt Saluſt, that with over much ſtudie they affect antiquitie, as covering thereby credence and honour of elder yeares; yet I am of opinon, and eke the beſt learned are of the like, that thoſe auncient ſolemne words, are a great ornament, both in the one, and in the other: the one labouring to ſet forth in his worke an eternall image of antiquitie, and the other carefully diſcourſing matters of gravity and importance. For, if my memorie faile not, Tully in that booke, wherein he endevoureth to ſet forth the patterne of a perfect Orator, ſaith that ofttimes an ancient worde maketh the ſtile ſeeme grave, and as it were reverend, no otherwiſe then we honor and reverence gray haires for a certaine religious regard, which we have of old age. Yet neither every where muſt old wordes be ſtuffed in, nor the common Dialect and maner of ſpeaking ſo corrupted thereby, that, as in olde buildings, it ſeeme diſorderly and ruynous. But all as in moſt exquiſite pictures they uſe to blaze and portraict not only the daintie lineaments*

[c] *his rimes* &c.] Sir D. Lindſay, in his *Prol. to the Monarchie*, has "my *rural* RAGGED verſe." See alſo the notes on F. Q. i. xii. 23. TODD.

[d] *and of other againſt Saluſt,*] He alludes perhaps to a criticiſm of Sir I. Cheke on Salluſt in Aſcham's *Schole-Maſter*, p. 200, Upton's edit. which is admirable. T. WARTON.

of beautie, but alſo round about it to ſhadowe the rude thickets and craggy clifts, that, by the baſenes of ſuch parts, more excellencie may accrew to the principall: for oftentimes we find our ſelves, I know not how, ſingularly delighted with the ſhew of ſuch naturall rudeneſſe, and take great pleaſure in that diſorderly order. Even ſo doo thoſe rough and harſh tearmes enlumine, and make more clearly to appeare, the brightneſſe of brave and glorious wordes. So oftentimes a diſcorde in muſike maketh a comely concordance: ſo great delight tooke the worthie poet Alceus to behold a blemiſh in the ioynt of a well ſhaped bodie. But, if any will raſhly blame ſuch his purpoſe in choiſe of olde and unwonted wordes, him may I more iuſtly blame and condemne, or of witleſſe headineſſe in iudging, or of heedles hardineſſe in condemning: for, not marking the compaſſe of his bent, he will iudge of the length of his caſt: for in my opinion it is one eſpeciall praiſe of many, which are due to this Poet, that he hath labored to reſtore, as to their rightfull heritage, ſuch good and naturall Engliſh wordes, as have beene long time out of uſe, and almoſt cleane diſherited. Which is the only cauſe, that our mother tongue, which truly of itſelf is both full inough for proſe, and ſtately inough for verſe, hath long time been counted moſt bare and barren of both. Which default when as ſome endevoured to ſalve and recure, they patched up the holes with peeces and rags of other languages, borrowing here of the French, there of the Italian, every where of the Latin; not weighing how ill

thoſe tongues accord with themſelves, but much worſe with ours: [a] *So now they have made our Engliſh tong a gallimaufrey, or hodgepodge of all other ſpeeches. Other ſome not ſo well ſeene in the Engliſh tongue, as perhaps in other languages, if they happen to heare an olde word, albeit very naturall and ſignificant, cry out ſtraightway, that we ſpeake no Engliſh, but gibberiſh, or rather ſuch as in olde time Evanders mother ſpake: whoſe firſt ſhame is, that they are not aſhamed, in their own mother tongue, to bee counted ſtrangers and aliens. The ſecond ſhame no leſſe then the firſt, that what ſo they underſtand not, they ſtreightway deeme to be ſenſeleſſe, and not at all to be underſtoode. Much like to the Mole in Aeſops fable, that, being blind herſelf, would in no wiſe be perſwaded, that any beaſt could ſee. The laſt, more ſhamefull then both, that of their owne country and natural ſpeach, which togither with their nurſes milke they ſucked, they have ſo baſe regard & baſtard iudgement, that they wil not only themſelves not labor to garniſh and beautifie it, but alſo repine, that of other it ſhould be embelliſhed. Like to the dogge in the maunger, that himſelfe can eate no hay, and yet barketh at the hungrie bullock, that ſo faine would feed: whoſe curriſh kinde, though it cannot be kept from barking, yet I conne them thanke that they refraine from byting.*

[a] *So now they have made our Engliſh tong a gallimaufrey,* &c.] See this point illuſtrated in the ſecond volume of this edition, pp. cxxxiv, cxxxv; &c. And the notes, p. cxxxii. ibid. See alſo the *Life of the Poet.* Todd.

Now, for the knitting of ſentences, which they call the ioynts and members therof, & for all the compaſſe of the ſpeech, it is round without roughneſſe, and learned without hardneſſe, ſuch in deede as may be perceyved of the leaſt, underſtood of the moſt, but iudged onely of the learned. For what in moſt Engliſh writers uſeth to be looſe, and as it were unright, in this Authour is well grounded, finely framed, and ſtrongly truſſed up togither. In regarde whereof, I ſcorne [f] *and ſpew out the rakehelly rout of our ragged rymers (for ſo themſelves uſe to hunt the letter) which without learning boaſt, without iudgement iangle, without reaſon rage and fome, as if ſome inſtinct of poetical ſpirit had newly raviſhed them above the meanneſſe of common capacitie. And being, in the midſt of all their braverie, ſuddenly, either for want of matter, or rime; or having forgotten their former conceit; they ſeem to be ſo pained and travailed in their remembrance, as it were a woman in childbirth, or as that ſame Pythia, when the traunce came upon her.* "Os rabidum fera corda domans, &c."

Nethleſſe, let them a Gods name feed on their owne folly, ſo they ſeeke not to darken the beams of others glorie. As for Colin, under whoſe perſon the Authors ſelfe is ſhadowed, how farre he is from ſuch vaunted titles and glorious ſhewes, both himſelfe ſheweth, where he ſayth:

[f] *and ſpew out* &c.] Our tranſlators of the Bible have not ſcrupled to employ this expreſſion. See *Levit.* xviii. 28, *Rev.* iii. 16. TODD.

" Of Muſes Hobbin, I conne no ſkill." *And* " Enough is me to paint out my unreſt, *&c.*"

And alſo appeareth by the baſeneſſe of the name, wherein it ſeemeth he choſe rather to unfold great matter of argument covertly then, profeſſing it, not ſuffice thereto accordingly. Which moved him rather in Æglogues then otherwiſe to write doubting perhaps his ability, which he little needed, or minding to furniſh our tongue with this kinde, wherein it faulteth; or following the example of the beſt and moſt ancient poets, which deviſed this kinde of writing, being both ſo baſe for the matter, and homely for the maner, at the firſt to trie their habilities; and as yong birdes, that bee newly crept out of the neſt, by little firſt prove their tender winges, before they make a greater flight. So flew Theocritus, as you may perceyve hee was alreadie full fledged. So flewe Virgil, as not yet well feeling his wings. So flew Mantuane, as not being ful ſomd. So Petrarque. So Boccace. So Marot, Sanazarius, and alſo diverſe other excellent both Italian and French poets, whoſe footing this author everie where foloweth: yet ſo as few, but they be well ſented, can trace him out. So finally flieth this our new Poet as a birde whoſe principals be ſcarce growne out, but yet as one that in time ſhall be able to keepe wing with the beſt. Now, as touching the general drift and purpoſe of his Æglogues, I mind not to ſay much, himſelf laboring to conceal it. Only this appeareth, that his unſtayed youth had long wandred in the common Labirinth of Love, in which time to

mitigate and allay the heate of his paſſion, or elſe to warne (as he ſaith) the yong ſhepheards, his equals and companions, of his unfortunate folly, hee compiled theſe twelve Aeglogues, which, for that they be proportioned to the ſtate of the twelve Moneths, he tearmeth it the Shepheards Calender, [g] *applying an olde name to a new work. Hereunto have I added* [h] *a certaine Gloſſe, or ſcholion, for the expoſi-*

[g] *applying an olde name to a new work.*] Namely, "The Boke of Shepheardes Kalender;" a medley of verſe and proſe; containing, as Mr. Warton has related, among many other curious particulars, the ſaints of the whole year, the moveable feaſts, the ſigns of the zodiack, the properties of the twelve months, rules for blood-letting, a collection of proverbs, a ſyſtem of ethicks, politicks, divinity, phyſiognomy, medicine, aſtrology, and geography. *Hiſt of Eng. Poet.* vol. ii. 195. Mr. Warton adds that Wynkyn de Worde certainly publiſhed the firſt edition of this work. I will preſent the reader with ſome account of the improved edition, viz. "HEERE BEGINNETH *the Kalender of Sheephards:* Newly augmented and corrected." Underneath is a wood cut of a ſhepherd with his flock playing on an inſtrument very much reſembling a modern bag-pipe, looking upward at the ſtars and moon. On the back of the title another wood cut intended to repreſent the author and his book in his ſtudy. Next: "Heer beginneth the prologue —This booke (gentle reader) was firſt corruptly printed in France, and after that, at the coſt and charges of Richard Pinſon, newly tranſlated and reprinted, although not ſo faithfully as the originall copie required. Wherefore it is once againe overſeene and peruſed, that the ſame may be at length correſpondent to the authors minde and very profitable for the reader, becauſe this booke doth teach many things that we be bound to learne and know one payne of everlaſting death, &c. &c." Then the Table of Contents of 57 Chapters. And Additions. We learn from the calculations of the Aſtronomical Tables the Original French was compiled in 1497. At the end imprinted at London by John Walley no date: but he printed books from 1546 to 1575. Mr. Warton therefore inaccurately ſuppoſes this edition to have been printed in 1516. TODD.

[h] *a certaine Gloſſe, or ſcholion,* &c.] This Gloſs is here re-

tion of olde wordes; and harder phraſes which maner of gloſſing and commenting, well I wote, will ſeeme ſtrange and rare in our tongue: yet, for ſo much as I knewe many excellent and proper deviſes, both in wordes and matter, would paſſe in the ſpeedie courſe of reading either as unknowne, or as not marked; and that in this kinde, as in other, we might be equal to the learned of other nations; I thought good to take the paines upon me, the rather for that by meanes of ſome familiar acquaintance I was made privie to his counſaile and ſecret meaning in them, as alſo in ſundrie other works of his. Which albeit I know he nothing ſo much hateth, as to promulgate, yet thus much have I adventured upon his friendſhip, himſelfe being for long time farre eſtraunged; hoping that this will the rather occaſion him to put foorth diverſe other excellent works of his, which ſleep in ſilence; as [1] *his* Dreams, *his* Legends, *his* Court of Cupid, *and ſundrie others, whoſe commendation to ſet out were verie vaine, the things*

printed; and is ſubjoined, as it appeared in the original edition, at the end of each Paſtoral. Hughes has omitted theſe obſervations of E. K. And no ſubſequent edition has been found to contain them. Todd.

[1] *his Dreams,*] "I take beſt my *Dreames* ſhould come forth alone, being grown, by means of the Gloſs, full as great as my Kalendar: therein be many things excellently and many things wittily diſcours'd of E. K. and the pictures ſo ſett forth, as, M. Angelo were there, he could not mend the beſt nor reprehend the worſt." Spenſer's *Letter to G. Harvey*, 1580. And Harvey to Spenſer: "Extra jocum, I like your *Dreams* paſſing well; and the rather, becauſe they ſavour of that extraordinary vein and invention, which I ever fancy'd moſt &c." See the character of Spenſer's *Nine Comedies*, (unpubliſhed,) ibidem. T. Warton.

though worthie of many, yet beeing knowne to fewe. Theſe my preſent paines, if to any they be pleaſurable or profitable, be you iudge, mine owne maiſter Harvey, to whom I have both in reſpect of your worthines generally, and otherwiſe upon ſome particular and ſpeciall conſiderations, vowed this my labour, and the maidenheade of this our common friends poetrie; himſelfe having alreadie in the beginning dedicated it to the noble and worthie Gentleman, the right worſhipfull maiſter Philip Sidney, a ſpeciall favourer and maintainer of all kinde of learning. Whoſe cauſe, I pray you, ſir, if envie ſhall ſtirre up any wrongfull accuſation, defend with your mightie rhetoricke and other your rath gifts of learning, as you can, and ſhield with your good will, as you ought, againſt the malice and outrage of ſo many enemies, as I know will bee ſet on fire with the ſparkes of his kindled glorie. And thus recommending the Authour unto you, as unto his moſt ſpeciall good friend, and my ſelfe unto you both, as one making ſingular account of two ſo very good & ſo choiſe friends, I bid you both moſt hartily fare well, and commit you and your commendable ſtudies to the tuition of the Greateſt.

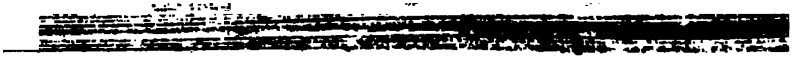
Your owne aſſuredly to be commaunded,

E. K.

Poſt ſcr.

NOW I truſt, M. Harvey, that upon ſight of your ſpeciall friends and fellow poets doings, or elſe

for envie of ſo many unworthy Quidams, which catch at the garland which to you alone is due, you wil be perſwaded to plucke out of the hatefull darknes thoſe ſo many excellent Engliſh poems of yours which lie hid, and bring them forth to eternal light. Truſt me, you do both them great wrong, in depriving them of the deſired ſun; and alſo your ſelfe, in ſmothering your deſerved praiſes; and all men generally, in withholding from them ſo divine pleaſures, which they might conceyve of your gallant Engliſh verſes, as they have alreadie done of your Latin poems, which, in my opinion, both for invention and elocution are verie delicate and ſuperexcellent. And thus againe I take my leave of my good M. Harvey. From my lodging at London this tenth of Aprill, 1579.



TO THE

KING.

SIR,

THE gracious permiſſion of dedicating the Works of Spenſer to your Majeſty, with which I have been honoured, has been a principal ſource of encouragement to me in the labour beſtowed on the illuſtration of thoſe Works; and will be the conſtant theme of my gratitude.

In calling to mind your Majeſty's love of literature; of that literature eſpecially which promotes the good of ſociety, while it affords the higheſt delight to the imagination; my encouragement has been an humble hope that your Majeſty may find in theſe volumes, however numerous my own imperfections in them may be, ſome circumſtances reſpecting the MORAL POET, till now untold. Of my gratitude it cannot but be the perpetual

ſubject, that I have been thus allowed to teſtify the reverence, with which I am impreſſed, of your Majeſty's illuſtrious conduct, in all the duties, and in all the charities, of publick and domeſtick life.

I have the honour and happineſs to be,

May it pleaſe your Majeſty,

with the moſt dutiful reſpect,

your Majeſty's faithful and

devoted ſubject and ſervant,

HENRY JOHN TODD.

PREFACE.

THE Publick is here preſented with the firſt edition of Spenſer's Works, to which the illuſtrations of various authors have been ſubjoined.

The text of this edition is given from a careful collation of the various poems, which were publiſhed while the author lived; and from an attention to the mutual help in regard to correction, as well as to the choice of phraſeology and orthography, which the ſeveral editions of thoſe poems afford. And of the View of the State of Ireland the firſt edition, publiſhed long after the death of Spenſer by Sir James Ware, occaſionally compared with [a] manuſcript readings of authority, has been exactly followed.

Of the Faerie Queene two ſeparate editions, by Mr. Upton and Mr. Church, appeared in 1758; in which the diligence and utility of collation, more eſpecially by the latter of theſe gentlemen, are as obvious as they are important; in which the original orthography has been judiciouſly followed; in which, however, ſome few variations may be obſerved. It has therefore been a part of my buſineſs to compare and adjuſt the readings alſo of theſe editors.

[a] See an account of theſe manuſcripts, vol. viii. p. 386. Of Spenſer's Miſcellaneous Poems there are ſome tranſcripts in the Britiſh Muſeum, but of no importance.

Of the Miſcellaneous Poems every edition, ſubſequent to the original publications, has been more or leſs diſtinguiſhed by innovation and errour; by innovation, which often perplexes what is originally perſpicuous; and by errour, which has ſometimes converted what is ſerious into ridicule.

The text of Spenſer has been reduced to modern orthography by Hughes. Yet he profeſſed to follow, *for the moſt part*, in his edition of the Works, the old ſpelling. He even apologiſed for this fidelity: "This," he ſays, "may be thought, by ſome, too ſtrict and preciſe; yet there was a neceſſity for it; not only to ſhew the true ſtate of our language, as Spenſer wrote it; but to keep the exact ſenſe, which would ſometimes be *changed* by the variation of ſyllable or a letter." Of this *change*, however, as Mr. Church and Mr. Warton have obſerved, there are numberleſs inſtances in Hughes's edition. He ſeems indeed to have followed, in ſeveral reſpects, the folio edition of Spenſer's Works publiſhed in 1679; in the adoption of readings not genuine, in the narration of unauthenticated circumſtances reſpecting Spenſer, and in the careleſs extracts from the Letters between the poet and his friend. Of this moderniſed text, Richardſon, the author of Pamela, as it appears in the late publication of his Letters, has expreſſed his diſapprobation; but at the ſame time has been miſtaken in aſſigning to Rowe the edition which had been conducted by Hughes. Richardſon alſo once entertained an intention, with the fulfilment of which

the world of letters muſt have been highly gratified, of preſenting to the publick an unadulterated edition of the poet. But the taſk of collation, it ſeems, became wearifome to him.

In late editions of the Britiſh poets, Spenſer is unjuſtly preſented in a piebald ſuit; for the Faerie Queene has been printed from the text of Upton, and the Miſcellaneous Poems from the text of Hughes.

In the preſent edition, the antiquated ſpelling of the poet is altogether retained. "[b] It is ſufficient," if I may apply to this circumſtance the juſt obſervation of Dr. Johnſon reſpecting the diction of Shakſpeare, "that *the words are Spenſer's*. If phraſeology is to be changed as words grow uncouth by diſuſe, or groſs by vulgarity, the hiſtory of every language will be loſt; we ſhall no longer have the words of any author; and, as theſe alterations will be often unſkilfully made, we ſhall in time have very little of his meaning." And indeed if the text of Spenſer, in the progreſs of Engliſh literature, had been *conſtantly* examined, I may be permitted, I hope, reſpectfully to obſerve that, in the invaluable Dictionary of Johnſon himſelf, ſome words could not have been admitted as the words of Spenſer; that, in the Remarks of Dr. Jortin, ſome conjectures would have been found needleſs; and that, in the Obſervations even of Warton, a cenſure or two would never have appeared.

[b] Note on the word *hugger-mugger* in *Hamlet*.

In regard to the Notes, which accompany this edition; they are ſelected from authors, to whoſe taſte and learning the publick has paid the greateſt deference; from the labours of Jortin and Hurd; and more extenſively from thoſe of Warton; as well as from the excellent illuſtrations of Upton, and from the important remarks of Church, in their reſpective editions of the Faerie Queene. To the Faerie Queene I have prefixed diſſertations, relating both to the hiſtory and the criticiſm of the poem, from Hughes, and Spence, as well as from Warton, Hurd, and Upton; and to theſe I have ventured to ſubjoin a few remarks. My own notes on the ſeveral poems, which I have preſumed to lay before the publick, conſiſt not only of regulations of the text; but alſo of explanations ariſing from ſome attention to the literature of the age in which Spenſer lived; the eager imitation of all that was Italian, and the prevailing taſte for whatever was romantick. I have alſo added a very humble account of the Life of Spenſer, drawn from authentick records; the curioſity and importance of which will, I truſt, be admitted, by the liberal and candid, as an apology for the want of biographical elegance. The reader will, with me, lament that even the materials which I have brought together, and that materials ſtill more intereſting, were not obtained by Johnſon; for Johnſon long ſince ſaid, [c] that he would have readily favoured the world, and gratified his love-

[c] Boſwell's Life of Johnſon, vol. iv. p. 439. 3d. edit.

reign, by a Life of Spenſer, if he had been able to obtain any new materials for the purpoſe. To the Works I have ſubjoined ſuch Indexes, as point to the explanation of words and phraſes, as well as to ancient accentuation and poetick licence; and particulariſe the moſt important circumſtances in the Life, Preliminary Illuſtrations, and Notes.

It remains, that I ſhould acknowledge the obligations which I have received, in regard to the formation of this edition. To the late, and preſent, Archbiſhop of Canterbury I have been particularly indebted for the permiſſion to make ſuch extracts from the fine collection of Manuſcripts in the Library at Lambeth, as might be ſubſervient to my purpoſe; and, in expreſſing my ſincereſt thanks on the occaſion, I am bound to add the ſentiments of gratitude with which I am impreſſed, by the honourable appointment of their Graces to the cuſtody of thoſe Manuſcripts. Of manuſcript as well as of printed information another eminent ſource has been found in the invaluable collection of the preſent Marquis of Stafford; a nobleman, whoſe diſtinguiſhed regard for literature readily indeed led him to permit this acceſſion to literary hiſtory; a nobleman, to whoſe munificence alſo, accompanying the care of his books and manuſcripts, I am proud to own the moſt grateful debt. Nor may I omit my thanks to the learned librarian of Trinity College, Dublin, for ſome valuable extracts relating to the family of Spenſer from manuſcripts in that Library; as well as to the Maſter and Fellows of Gonville

we judge of men. None are abſolutely perfect; and the beſt are good only by compariſon. And that man, and that edition, will always be eſteemed the beſt, which is moſt uſeful and has feweſt faults." If I have contributed but a mite to the literature of my country, and have introduced the reader to a more intimate acquaintance with the Works of the MORAL POET, of a poet alſo "* who makes ſuch perpetual and powerful appeals to the fancy," I ſhall conſider my labour well beſtowed; and, after the example of Mr. Warton, but at the moſt reſpectful diſtance, adopt the words of Spenſer himſelf:

"The waies, through which my weary ſteps I guyde
In this delightfull land of Faëry,
Are ſo exceeding ſpacious and wyde,
And ſprinckled with ſuch ſweet variety
Of all that pleaſant is to eare or eye,
That I, nigh raviſht with rare thoughts delight,
My tedious travell doe forget thereby;
And, when I gin to feele decay of might,
It ſtrength to me ſupplies and chears my dulled ſpright."

HENRY J. TODD.

London, June 13, 1805.

* Mr. Warton, at the cloſe of his Obſervations.

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THE

GENERALL ARGUMENT

OF THE

WHOLE BOOKE.

LITTLE, I hope, needeth me at large to diſcourſe the firſt originall of Aeglogues, having alreadie touched the ſame. But, for the worde Aeglogues I know is unknowen to moſt, and alſo miſtaken of ſome of the beſt learned, (as they thinke,) I will ſay ſomewhat thereof, beeing not at all impertinent to my preſent purpoſe.

They were firſt of the Greekes, the inventours of them, called [k] *Aeglogai*, as it were *Aegon*, or *Aeginomon logi*, that is, Gotheardes tales. For although in Virgil and others the ſpeakers be more Shepheards then Goatheards, yet Theocritus, in whom is more ground of authoritie then in Virgil, This ſpecially from That deriving, as from the firſt heade and wellſpring, the whole invention of theſe Aeglogues, maketh Goateheards the perſons and authors of his tales. This being, who ſeeth not the groſſneſſe of ſuch as by colour of learning would make us beleeve, that they are more rightly tearmed

[k] Aeglogai, *as it were* Aegon, *or* Aeginomon logi, *that is, Gotheards tales*, &c.] A miſtaken etymology; and derived from Petrarch. See Heinſius on Theocritus diſcuſſing this point, and the commentators on Virgil's Paſtorals.

T. WARTON.

Eclogai, as they would ſay, extraordinarie diſcourſes of unneceſſarie matter: which definition albe in ſubſtance and meaning it agree with the nature of the thing, yet no whit anſwereth with the analyſis and interpretation of the worde. [1] For they be not tearmed *Eclogues*, but *Aeglogues*; which ſentence this Authour verie well obſerving, upon good iudgement, though indeede fewe Goatheards have to doe herein, nevertheleſſe doubteth not to call them by the uſed and beſt knowen name. Other curious diſcourſes hereof I reſerve to greater occaſion.

Theſe twelve Aeglogues, every where aunſwering to the ſeaſons of the twelve Moneths, may be well divided into three formes or rankes. For either they be Plaintive, as the firſt, the ſixt, the eleventh, and the twelfth; or Recreative, ſuch as all thoſe bee, which containe matter of love, or commendation of ſpeciall perſonages; or Morall, which for the moſt part be mixed with ſome Satyricall bitterneſſe; namely, the ſecond, of reverence due to olde age; the fift, of coloured deceyte; the ſeventh and ninth, of diſſolute Shepheards and Paſtors; the tenth, of contempt of Poetrie and pleaſant Wittes. And to this diviſion may everie thing herein bee reaſonably applyed; a few onelie except, whoſe ſpeciall

[1] *For they be not tearmed* Eclogues, but *Aeglogues*;] E. Johnſon, in his Verſes prefixed to Browne's *Shepheards Pipe*, a ſet of Paſtorals, publiſhed in 1620, thus compliments the author:

" Not ÆGLOGUES your, but ECLOGUES: To compare:
" Virgil's *ſelected*, yours *elected*, are.
" He *imitates*, you *make*; and this your creature
" Expreſſeth well your name; and theirs, their nature."

TODD.

purpoſe and meaning I am not privie to. And thus much generally of theſe twelve Aeglogues. Now will we ſpeake particularlie of all, and firſt of the firſt, which hee calleth by the firſt Monethes name, Ianuarie: wherein to ſome hee may ſeeme ſouly to have faulted, in that he erroniouſly beginneth with that Moneth, which beginneth not the yeare. For it is well knowne, and ſtoutlie maintained with ſtrong reaſons of the learned, that the yeare beginneth in March; for then the ſunne renueth his finiſhed courſe, and the ſeaſonable ſpring refreſheth the earth, and the pleaſaunce thereof, being buried in the ſadneſſe of the dead winter now worne away, reliveth.

This opinion maintaine the olde Aſtrologers and Philoſophers, namely, the reverend Andalo, and Macrobius in his holy dayes of Saturne; which account alſo was generally obſerved both of Grecians and Romans. But, ſaving the leave of ſuch learned heades, wee maintaine a cuſtome of counting the ſeaſons from the Moneth Ianuarie, uppon a more ſpeciall cauſe then the heathen Philoſophers ever could conceyve, that is, for the Incarnation of our mightie Saviour, and eternall Redeemer the Lorde Chriſt, who as then renewing the ſtate of the decayed worlde, and returning the compaſſe of expyred yeares to theyr former date and firſt commencement, left to us his Heyres a memoriall of his byrth in the end of the laſt yeare and beginning of the next. Which reckoning, beſide that eternall Monument of our ſaluation, leaneth alſo upon good proofe of ſpeciall iudgement.

For albeeit that in elder tymes, when as yet the count of the yeare was not perfected, as afterward it was by Iulius Caeſar, they began to tell the Monethes from Marches beginning, and according to the ſame God (as is ſayde in Scripture) commaunded the people of the Iewes, to count the Moneth *Abib*, that which wee call March, for the firſt Moneth, in remembraunce that in that Moneth heé brought them out of the lande of Aegypt: yet, according to tradition of latter times it hath been otherwiſe obſerved, both in government of the Church and rule of mightieſt realmes. For from Iulius Cæſar who firſt obſerved the leape yeare, which he called *Biſſextilem Annum*, and brought into a more certaine courſe the odde wandring dayes which of the Greekes were called *Hyperbainontes*, of the Romans *Intercalares*, (for in ſuch matter of learning I am forced to uſe the tearmes of the learned,) the Moneths have beene numbred twelve, which in the firſt ordinance of Romulus were but ten, counting but 304 dayes in everie yeare, and beginning with March. But Numa Pompilius, who was the father of al the Romane Ceremonies and Religion, ſeeing that reckoning to agree neither with the courſe of the Sunne nor the Moone, thereunto added two Moneths, Ianuarie and Februarie; wherin it ſeemeth, that wiſe king minded upon good reaſon to begin the yeare at Ianuarie, of him therefore ſo called *tanquam Ianua anni*, the gate and enteraunce of the yeare; or of the name of the god *Ianus*, to which god for that the olde Paynims attributed the birth and beginning of

all creatures new comming into the world, it ſeemeth that he *therefore* to him aſſigned the beginning and firſt entrance of the yeare. Which account for the moſt part hath hitherto continued: Notwithſtanding that the Egyptians beginne their yeare at September; for that, according to the opinion of the beſt Rabbines and verie purpoſe of the Scripture it ſelfe, God made the worlde in that Moneth, that is called of them *Tiſri*. And therefore he commanded them to keepe the feaſt of Pavilions in the ende of the yeare, in the xv. day of the ſeventh Moneth, which before that time was the firſt.

But our Authour reſpecting neither the ſubtiltie of the one part, nor the antiquitie of the other, thinketh it fitteſt, according to the ſimplicitie of common underſtanding, to begin with Ianuarie; weening it perhaps no *decorum* that Shepheards ſhould be ſeene in matter of ſo deep inſight, or canvaſe a caſe of ſo doubtful iudgement. So therefore beginneth he, and ſo continueth he throughout.

THE

SHEPHEARDS CALENDER.

JANUARIE.

ÆGLOGA PRIMA.

ARGUMENT.

IN this firſt Aeglogue Colin Clout, a Shepheards Boy, complaineth himſelfe of his unfortunate love, being but newly (as ſeemeth) enamoured of a Country Laſſe called Roſalinde: with which ſtrong affection being verie ſore travelled, he compareth his careful caſe to the ſad ſeaſon of the yeare, to the froſtie ground, to the froſen trees, and to his owne winterbeaten flocke. And laſtly, finding himſelfe robbed of all former pleaſance and delight, he breaketh his Pipe in peeces, and caſteth himſelfe to the ground.

COLIN CLOUT *.

A SHEPHEARDS Boy, (no better doe him call,)
When winters waſtful ſpight was almoſt ſpent,
All in a ſunneſhine day, as did befall,
Led forth his flock, that had bene long ypent:

* *Colin Clout* is Spenſer himſelf. See the *Gloſſe* of E. K. The name ſeems to have been adopted from Skelton's poem, entitled *The Boke of* COLYN CLOUT: See his Works, Lond. 1736, p. 179. T. WARTON.

So faint they woxe, and feeble in the folde,
That now unnethes their feete could them uphold.

All as the ſheepe, ſuch was the ſhepheards looke,
For pale and wanne he was, (alas the while!)
May ſeeme he lovd, or elſe ſome care hee tooke;
Well couth hee tune his pipe and frame his ſtile:
Tho to a hill his fainting flocke hee ledde,
And thus him playnde, the while his ſheepe there fedde:

"Yee gods of love! that pitie lovers paine,
(If any gods the paine of lovers pitie,)
Looke from above, where you in ioyes remaine,
And bow your eares unto my dolefull dittie.
And, Pan! thou ſhepheards god, that once didſt love,
Pitie the paines that thou thy ſelfe didſt prove.

"Thou barraine ground, whom winters wrath hath waſted,
Art made a mirror to behold my plight:

Ver. 9. *May ſeeme he lovd,*] The imperſonal *ſeem* was often uſed without *it*. So, in *Februarie*: "Seemeth thy flocks thy counſel can." And, in *May*: "Seemed ſhe ſaw &c." See alſo F. Q. i. i. 4. T. WARTON.

Ver. 11. Tho] *Tho* is *then*. And is conſtantly ſo uſed by Spenſer. He follows Chaucer. See the *Kn. Tale*, v. 2393. edit. Tyrwhitt.

—— "thilke ſorwe that was *tho* in thy herte." TODD.

Whilome thy freſh ſpring flowrd, and after hafted
Thy ſommer prowde, with daffadillies dight;
And now is come thy winters ſtormie ſtate,
Thy mantle mard wherein thou maſkedſt late.

"Such rage as winters raigneth in my hart,
My life-bloud freesing with unkindly cold;
Such ſtormie ſtoures do breede my balefull ſmart,
As if my yeare were waſt and woxen old;
And yet, alas! but now my ſpring begonne,
And yet, alas! it is already donne.

"You naked trees, whoſe ſhadie leaves are loſt,
Wherein the birds were wont to build their bowre,
And now are clothd with moſſe and hoarie froſt,
In ſteede of bloſſomes, wherewith your buds did flowre;
I ſee your teares that from your boughes do raine,
Whoſe drops in drerie yſicles remaine.

Ver. 25. ——————— *winters*] Some editions read, improperly, *winter*. TODD.

Ver. 34. ——————— *bloſomes*,] The edition of 1586 reads *bloſſomes*; to which the ſubſequent quartos and the folios conform. Hughes reads *bloſmes*; and perhaps the genuine reading, by omitting an *s* in the word, intended this pronunciation; or rather intended the two *o*'s to precede the *i*, as in *December*, ver. 103, where ſome editions again corruptly read *bloſſomes*. But ſee edit. 1581, fol. 50.

"My boughs with *bloeſmes* that crowned were at firſt." TODD.

" All ſo my luſtfull leafe is drie and fere,
My timely buds with wayling all are waſted;
The bloſſome which my braunch of youth did beare,
With breathed ſighes is blowne away and blaſted;
And from mine eyes the drizling teares deſcend,
As on your boughes the yſicles depend.

" Thou feeble Flocke! whoſe fleece is rough and rent,
Whoſe knees are weake through faſt and evill fare,
Maiſt witneſſe well, by thy ill government,
Thy maiſters mind is overcome with care:

Ver. 37. *All ſo*] So the words are printed in the elder editions; not *alſo*, as in the modern. Again, in *December*, ver. 75. " *All ſo* my age, &c." TODD.

Ibid. ——— ——— *my* luſtfull leafe] So, in Sackville's Induction, *Mir. for Magiſtrates*, edit. 1559.

" And ſorowing I to ſee the ſummer flowers,
" The liuely greene, the *luſty* leas forlorne:"

A later edition reads " luſtie *leafe*." Grove, in his *Epigrams and Sonets*, bl. 12mo. 1587, has alſo " the *luſty* flowers greene," Sign. E. i. TODD.

Ver. 43. *Thou feeble Flocke! whoſe fleece is rough and rent,*
Whoſe knees are weake through faſt and evill fare,]

The former part of the laſt verſe reſembles the following paſſage in our tranſlation of the *Pſalms*: " My knees are weak through faſting." This expreſſion was not perhaps uncommon, in our author's age, to denote a weak and emaciated body.

T. WARTON.

Thou weake, I wanne; thou leane, I quite forlorne:
With mourning pyne I; you with pyning mourne.

" A thouſand ſithes I curſe that carefull houre
Wherein I longd the neighbour towne to ſee,
And eke tenne thouſand ſithes I bleſſe the ſtoure
Wherein I ſawe ſo faire a ſight as ſhee:
Yet all for naught: ſuch ſight hath bred my bane.
Ah, God! that love ſhould breed both ioy and paine!

" It is not Hobbinol wherefore I plaine,
Albee my love hee ſeeke with dayly ſuit;
His clowniſh gifts and curtſies I diſdaine,
His kiddes, his cracknelles, and his early fruit.
Ah, fooliſh Hobbinol! thy giftes bene vaine;
Colin them gives to Roſalind againe.

" I love thilke Laſſe, (alas! why doe I love?)
And am forlorne, (alas! why am I lorne?)

Ver. 55. ——— Hobbinol] *Hobbinol* is our author's friend, Gabriel Harvey; who is often introduced, under the ſame fictitious name, in theſe Paſtorals. T. WARTON.

Ver. 60. ——— Roſalind] *Roſalind* is our poet's miſtreſs, whom he is ſuppoſed to have fallen in love with, ſoon after his departure from the Univerſity; and whoſe cruelty is frequently lamented in the courſe of theſe Paſtorals. T. WARTON.

She deignes not my good will, but doth reprove,
And of my rurall muſick holdeth ſcorne.
Shepheards deviſe ſhe hateth as the ſnake,
And laughes the ſongs that Colin Clout doth make.

" Wherefore, my Pype, albee rude Pan thou pleaſe,
Yet for thou pleaſeſt not where moſt I would;
And thou, unluckie Muſe, that wontſt to eaſe
My muſing minde, yet canſt not when thou ſhould;
Both Pype and Muſe ſhall ſore the while abye."—
So broke his oaten pype, and down did lye.

By that, the welked Phœbus gan availe
His wearie waine; and now the froſtie Night
Her mantle black through heaven gan overhaile:
Which ſeene, the penſive Boy, halfe in deſpight,

Ver. 65. ——————— *ſhe hateth as the ſnake,*] According to the Latin form of ſpeech, Hor. *Od.* i. viii. 9.
" Sanguine viperino
" Cautius vitat ——"
Again, " Cane pejus et angue." T. WARTON.
Ver. 74. ——————— *and now the froſtie Night*
Her mantle black &c.] Copied perhaps from Chaucer's *Marchants Tale:*
" Night with his mantel, that is derke and rude,
" Gan overſprede the hemiſpere about." TODD.

Aroſe, and homeward drove his ſunned ſheepe,
Whoſe hanging heades did ſeeme his carefull
caſe to weepe. 78

Ver. 77. ——————— *his* ſunned *ſheepe,*] This is the genuine reading. The folio of 1611 has converted *ſunned* into *ſumny*; and Hughes reads *ſullen*. TODD.

COLINS EMBLEME.

Anchora ſpeme.

GLOSSE.

Colin Clout, is a name not greatly uſed, and yet have I ſeene a poeſie of M. Skeltons under that title. But in deede the worde Colin is French, and uſed of the French poet Marot (if hee bee worthie of the name of a poet) in a certaine Aeglogue. Under which name this Poet ſecretly ſhadoweth himſelfe, as ſometime did Virgil under the name of Tityrus, thinking it much fitter then ſuch Latin names, for the great unlikelihood of the language.

Unnethes, ſcarcely.

Couth, commeth of the verbe *Conne*, that is, to know, or to have ſkil. As well interpreteth the ſame, the worthy Sir Tho. Smith, in his booke of government: whereof I have a perfect copie in writing, lent mee by his kinſman, and my very ſingular good friend, M. Gabriel Harvey; as alſo of ſome other his grave and excellent writings.

Sith, time.

Neighbour towne, the next towne: expreſſing the Latin *Vicinia*.

Stoure, a fit.

Sere, withered.

His clowniſh gifts, imitateth Virgil's verſe.

" Ruſticus es Corydon, nec munera curat Alexis."

Hobbinoll, is a fained country name, whereby, it being ſo common and uſuall, ſeemeth to be hidden the perſon of ſome his very eſpeciall and moſt familiar friend, whom he intirely and extraordinarily beloved, as peradventure ſhal be more largely declared hereafter. In this place ſeemeth to be ſome

favor of diſorderly love, which the learned call *Pæderaſtice:* but it is gathered beſide his meaning. For who hath red Plato his Dialogue called *Alcibiades*; Xenophon, and Maximus Tyrius, of Socrates opinions; may eaſily perceive, that ſuch love is to be allowed and liked of, ſpecially ſo ment, as Socrates uſed it: who ſaith, that indeede he loved Alcybiades extreemely, yet not Alcybiades perſon, but his ſoule, which is Alcybiades owne ſelf. And ſo is *Pederaſtice* much to be preferred before *Gyneraſtice*, that is, the love which inflameth men with luſt toward womankind. But yet let no man thinke, that herein I ſtand with Lucian, or his diveliſh diſciple Unico Aretino, in defence of execrable and horrible ſinnes of forbidden and unlawfull fleſhlineſſe. Whoſe abhominable errour is fully confuted of Perionius, and others.

I love, a pretie Eponorthoſis in theſe two verſes, and withal a paronomaſia or playing with the word, where he ſaith *I love thilke laſſe alas*, &c.

Roſalinde, is alſo a fained name, which, being well ordered, will bewray the verie name of his love and miſtreſſe, whom by that name he coloureth. So as Ovid ſhadoweth his love under the name of Corynna, which of ſome is ſuppoſed to be Iulia, the Emperor Auguſtus his daughter, and wife to Agrippa. So doth Aruntius Stella every where call his Ladie, Aſteris and Ianthes, albeit it is well knowne that her right name was Violantilla: as witneſſeth Statius in his *Epithalamium*. And ſo the famous paragon of Italy, Madonna Cælia, in her letters envelopeth her ſelf under the name of Zima, and Petrona under the name of Bellochia. And this generally hath beene a common cuſtome of counterfeiting the names of ſecrete perſonages.

Avail, bring downe.

EMBLEME.

Overhaile, draw over.

His Embleme or *Poſie* is here under added in Italian, *Anchóra ſpeme*, the meaning whereof is, that notwithſtanding his extreame paſſion and luckeleſſe love, yet, leaning on hope, he is ſomewhat recomforted.

FEBRUARIE.

AEGLOGA SECUNDA.

ARGUMENT.

THIS Aeglogue is rather morall and generall then bent to anie ſecret or particular purpoſe. It ſpeciallie containeth a diſcourſe of olde age, in the perſon of Thenot, an old ſhepheard, who, for his crookedneſſe and unluſtineſſe, is ſcorned of Cuddie, an unhappie heardmans boy. The matter verie well accordeth with the ſeaſon of the moneth, the yeare now drooping, and as it were drawing to his laſt age. For as in this time of yeare, ſo then in our bodies, there is a drie and withering cold, which congealeth the crudled blood, and frieſeth the weatherbeaten fleſh, with ſtormes of Fortune and hoare froſts of Care. To which purpoſe the olde man telleth a tale of the Oake and the Brier, ſo livelie, and ſo feelinglie, as, if the thing were ſet forth in ſome picture before our eies, more plainlie could not appeare.

CUDDIE, THENOT.

CUDDIE.

AH for pittie! will rancke winters rage
Theſe bitter blaſtes never gin t' aſſwage?

The kene cold blowes through my beaten hide,
All as I were through the body gride:
My ragged rontes all ſhiver and ſhake,
As doen high towers in an earthquake:
They woont in the winde wagge their wriggle tayles
Perke as a peacocke; but now it availes.

THE. Lewdly complaineſt, thou laeſie ladde,

Ver. 4. ——————————— gride:] Spenſer frequently uſes *gride*, which ſignifies to *pierce*. This word, as E. K. remarks in the Gloſs, is often uſed by Lydgate, but never once by Chaucer. Spenſer was familiarly verſed in all our ancient Engliſh bards; but I do not remember that he pays a compliment to any of them, Chaucer excepted, and the author of Pierce Plowman's Viſions. See the Epilogue to this CALENDER. *Gride* is found alſo in the following paſſages, F. Q. ii. viii. 36, iii. ii. 37, iii. ix. 29, iv. vi. 1, *Aug.* ver. 95, *Virg. Gnat*, ver. 254. T. WARTON.

See the note on the *Epilogue*. TODD.

Ver. 8. Perke] *Pert*, or *briſk*. This word, Dr. Johnſon obſerves, is obſolete; but I believe it is yet in uſe among the vulgar. TODD.

Ibid. ——————————— availes.] *Drops* or *lowers*. So alſo, in *Januarie:*

" By that, the welked Phœbus gan *availe*
" His wearie waine—"

See alſo F. Q. i. i. 21. To *vale*, or *avale*, the bonnet, was a phraſe for *lowering* the bonnet, or pulling off the hat. The word occurs in Chaucer, *Tr. & Creſſ.* L. iii. 627.

" That ſuch a raine from heaven gan *availe*."

And in the fourth Book of his *Boethius*, p. 394. edit. Urr. It is from the French verb *avaler*, which is from their adverb AVAL, *downward*. Drayton uſes this word, where perhaps it is not properly underſtood, *Ecl.* iv. p. 1404, edit. 1753.

" With that, ſhe gan to *vale* her head,
" Her cheeks were like the roſes red,
" But not a word ſhe ſaid, &c."

That is, ſhe did not *veil*, or cover; but *valed*, or held down, her head for ſhame. T. WARTON.

Ver. 9. Lewdly] *Fooliſhly*, as in F. Q. vi. ii. 31. TODD.

Of winters wracke for making thee ſadde.
Muſt not the worlde wend in his common courſe,
From good to bad, and from bad to worſe,
From worſe unto that is worſt of all,
And then returne to his former fall?
Who will not ſuffer the ſtormie time,
Where will he live till the luſtie prime?
Selfe have I worne out thriſe thirtie yeres,
Some in much ioy, many in many teares,
Yet never complained of cold nor heate,
Of ſommers flame, nor of winters threate,
Ne ever was to Fortune foeman,
But gently tooke that ungently came;
And ever my flocke was my chiefe care;
Winter or ſommer they mought well fare.

CUD. No marveile, Thenot, if thou can beare
Cherefully the winters wrathfull cheare;
For age and winter accord full nie,
This chill, that cold; this crooked, that wrye;
And as the lowring wether lookes downe,
So ſeemeſt thou like Good Friday to frowne:
But my flouring youth is foe to froſt,
My ſhippe unwont in ſtormes to be toſt.

Ver. 30. *So ſeemeſt thou like* Good Friday *to frowne;*] This I preſume is a proverbial expreſſion. *Good-Friday* is ſaid to frown, as being a *faſt-day*. Thus a *Lenten* face is uſed to denominate ſourneſs and ſeverity of aſpect. T. WARTON.

THE. The ſoveraigne of ſeas he blames in vaine,
That, once ſea-beate, will to ſea againe:
So loytring live you little heardgroomes,
Keeping your beaſtes in the budded broomes;
And, when the ſhining ſunne laugheth once,
You deemen, the ſpring is come attonce;
Tho ginne you, fond Flies! the cold to ſcorne,
And, crowing in pypes made of greene corne,
You thinken to be lords of the yeare;
But eft, when ye count you freed from feare,
Comes the breme Winter with chamfred browes,
Full of wrinckles and froſty furrowes,
Drerily ſhooting his ſtormie darte,
Which cruddles the bloud and pricks the harte:
Then is your careleſſe courage accoyed,
Your carefull heards with cold bene annoyed:
Then pay you the price of your ſurquedrie,
With weeping, and wailing, and miſerie.

CUD. Ah! fooliſh old man! I ſcorne thy ſkill,

Ver. 35. *So loytring live you little heardgroomes,*] See the note on F. Q. vi. ix. 5. T. WARTON.

Ver. 43. ——————— chamfred] *Chamfred* here ſignifies *wrinkled.* See the Gloſſe of E. K. Its moſt literal ſignification is *indented,* according to Mr. Lye, in Junius's *Etymologicon,* who interprets CHAMFER, *ſtriare.* T. WARTON.

Ver. 47. ——————— *accoyed,*] E. K. informs us that this word is uſed for *daunted.* And thus Bathurſt tranſlates the paſſage: "Tum demum *cadet* inconſulta ferocia vobis." The word has a very different ſignification, F. Q. iv. viii. 59. But Drayton uſes it, like Spenſer, *Shep. Garland,* 1593. p. 47. "My iolly peacocks trayne ſhall be *acoyd.*" TODD.

That wouldſt me my ſpringing youth to ſpill:
I deeme thy braine emperiſhed bee
Through ruſtie elde, that hath rotted thee;
Or ſicker thy head verie tottie is,
So on thy corbe ſhoulder it leanes amiſſe.
Now thy ſelfe hath loſt both lopp and topp,
Als my budding braunch thou wouldeſt cropp;
But were thy yeres greene, as now bene mine,
To other delightes they would encline:
Tho wouldeſt thou learne to caroll of love,
And hery with hymnes thy laſſes glove;
Tho wouldeſt thou pype of Phillis praiſe;
But Phillis is mine for many dayes;
I wonne her with a girdle of gelt,
Emboſt with buegle about the belt:
Such an one ſhepheards would make full faine;
Such an one would make thee young againe.

THE. Thou art a fon, of thy love to boſte;
All that is lent to love will be loſte.

Ver. 55. ——— *verie* tottie *is*,] Very *wavering*. See the ſame expreſſion, F. Q. vii. vii. 39., and the note there. In the *Canting Dictionary*, the phraſe TOTTY-HEADED for *giddy-headed* is to be found. TODD.

Ver. 56. —— corbe] *Crooked*. So Gower, in his *Florent*, v. 273. "Her neck is ſhort, her ſhoulders *courb*." TODD.

Ver. 65. *I wonne her with a girdle of* gelt,] With a *golden* or *gilded* girdle. Skelton uſes *gelt* for *gold*. See his *Elin. Rumming*, Poems, edit. 1736. p. 140.

"But ſome than ſat righte ſad
"That nothynge had
"There of theyr one
"Neyther *gelt* nor pawne." T. WARTON.

Ver. 69. ——— fon,] *Fool*. He uſes the ſame word

CUD. Seeſt how brag yond bullocke beares,
So ſmirke, ſo ſmoothe, his pricked eares?
His hornes bene as broade as rainebow bent,
His dewelap as lythe as laſſe of Kent:
See how he venteth into the winde;
Weeneſt of love is not his minde?
Seemeth thy flocke thy counſell can,
So luſtleſſe bene they, ſo weake, ſo wan;
Clothed with cold, and hoarie with froſt,
Thy flockes father his courage hath loſt.
Thy ewes, that woont to have blowen bags,
Like wailefull widdowes hangen their crags;
The rather lambes bene ſtarved with cold,
All for their maiſter is luſtleſſe and old.

THE. Cuddie, I wote thou kenſt little good,
So vainely to advaunce thy headleſſe hood;

in *September* and *October*, and in *Colin Clouts come home again*. So Chaucer, *Reves Tale*, v. 981.

" Ill haile, Alein, by God thou is a *fonne*."

T. WARTON.

Ver. 84. ——— luſtleſſe] *Languid* or *lifeleſs*. Sidney, in his poem, entitled *A Dialogue betweene two Shepheards*, has " a *luſtleſſe* ſong." So, in the *Faerie Queene*, we have " *luſtleſſe* limbes." And, in B. Riche's *Simonides*, bl. l. 1584, P. 2d. Sign. G. i. b. the phraſe, " *luſtleſſe* lookes," occurs:

" And if by chaunce a ſlender ſleape ſurpriſe
" My *luſtleſſe* lookes, in ſighyng dreames I ſay
" Repulſed wretch, diſdaine this hatefull light, &c."

TODD.

Ver. 86. ——— *thy headleſſe* hood;] For " thy *heedleſſneſs*." HOOD is a termination denoting *ſtate*; as *manhood*, &c. T. WARTON.

For youngth is a bubble blowne up with breath,
Whoſe witte is weakeneſſe, whoſe wage is death,
Whoſe way is wilderneſſe, whoſe ynne penaunce,
And ſtoope gallaunt Age, the hoaſt of Greevaunce.
But ſhall I tell thee a tale of truth,
Which I cond of Tityrus in my youth,
Keeping his ſheepe on the hilles of Kent?
CUD. To nought more, Thenot, my minde is bent
Then to heare novells of his deviſe;
They bene ſo well thewed, and ſo wiſe,
What ever that good old man beſpake.
THE. Many meete tales of youth did hee make,
And ſome of love, and ſome of chevalrie;
But none fitter then this to applie.
Now liſten a while and hearken the end.
" There grewe an aged tree on the greene,
A goodly Oake ſometime had it bene,

Ver. 89. *Whoſe way is wilderneſſe, whoſe ynne penaunce,*
And ſtoope gallaunt Age, the hoaſt of Greevaunce.] The meaning of the laſt verſe ſeems to be this: The tamer of whoſe gay gallantries is Old Age, the gueſt or companion of Miſery. Theodore Bathurſt gives us a tranſlation of the paſſage to this effect:

" Cui via Deſertum; cui diverſoria Pæna;
" Inflatique Ætas domitrix, ſolita hoſpita Curis."

T. WARTON.

Ver. 102. *There grewe &c.*] E. K. juſtly obſerves that this Tale of the Oak and Briar, which the Shepherd pretends to have learned from Chaucer, is rather in the manner of a fable of Æſop, than of a tale of Chaucer. The characters of

With armes full ſtrong and largely diſplayd,
But of their leaves they were diſarayde:
The bodie bigge, and mightily pight,
Throughly rooted, and of wonderous hight;
Whilome had bene the king of the fielde,
And mochell maſt to the huſbande did yielde,
And with his nuts larded many ſwine:
But now the gray moſſe marred his rine;
His bared boughes were beaten with ſtomres,
His toppe was bald, and waſted with wormes,
His honour decayed, his braunches ſere.

Hard by his ſide grewe a bragging Brere,
Which prowdly thruſt into th' element,
And ſeemed to threat the firmament:
It was embelliſht with bloſſomes fayre,
And thereto aye wonted to repayre
The ſhepheards daughters to gather flowres,
To painte their girlonds with his colowres;

the latter are moſt commonly men and women, whoſe actions are moulded into ſtories of humour and pleaſantry; while the former makes uſe of beaſts, and often inanimate things, as in the preſent caſe, for the veil and vehicle of moral inſtruction. T. WARTON.

Ver. 108. *Whilome had bene* &c.] Here is an elleipſis of a very important word. *It*, (that is, *the Oak*,) ſhould have been inſerted before *had*. T. WARTON.

Ver. 116. ——————— *into th'* element,] The *ſky* or *air*. So Milton, in his *Comus*, ver. 298.

" I took it for a faery viſion
" Of ſome gay creatures of the *element*." TODD.

Ver. 119. ——————— *wonted*] This is Hughes's emendation. The old editions read *wonned*. TODD.

And in his ſmall buſhes uſed to ſhrowde
The ſweete nightingale ſinging ſo lowde;
Which made this fooliſh Brere wexe ſo bold,
That on a time hee caſt him to ſcold
And ſnebbe the good Oake, for hee was old.
'Why ſtandſt there (quoth he) thou brutiſh blocke?
'Nor for fruit nor for ſhadowe ſerves thy ſtocke;
'Seeſt how freſh my flowers bene ſpredde,
'Dyed in lilly white and cremſin redde,
'With leaves engrained in luſtie green;
'Colours meete to clothe a mayden queene?
'Thy waſte bignes but combers the ground,
'And dirks the beautie of my bloſſomes round:
'The mouldie moſſe, which thee accloyeth,
'My ſinamon ſmell too much annoyeth:
'Wherefore ſoone I rede thee hence remove,
'Leaſt thou the price of my diſpleaſure prove.'

Ver. 126. *And*-ſnebbe &c.] *Snebbe* is *chide* or *revile*, as in *Mother Hubberds Tale:*

" That liſt at will them to revile and *ſnib.*"

And thus Chaucer, of the pariſh-prieſt, *Parſ. Prol.* v. 524.

" But if were any perſon obſtinate,
" Whether he were of high or low eſtate,
" Him wouldin he *ſnibb* ſharpely for the nones."

T. WARTON.

Ver. 134. ——— dirks] *Darkens.* The word *dercked* for *darkened* is uſed by Chaucer, in his *Boethius.* See the Gloſſary to Urry's Chaucer. TODD.

Ver. 135. ——— *accloyeth*, &c.] So Chaucer, *Aſſemb. Foules*, v. 518.

" And whoſo it doth ful foule himſelfe *accloyeth:*
" For office uncommittid oft *annoyeth.*" T. WARTON.

So ſpake this bold Brere with great diſdaine:
Little him aunſwered the Oake againe,
But yeelded, with ſhame and grief adawed,
That of a weede hee was overcrawed.

It chaunced after upon a day,
The huſbandman ſelfe to come that way,
Of cuſtome for to ſurvewe his grounde,
And his trees of ſtate in compaſſe rounde:
Him when the ſpightefull Brere had eſpyed,
Cauſeleſſe complayned, and lowdly cryed
Unto his lord, ſtirring up ſterne ſtrife:
'O my liege Lord! the god of my life,
'Pleaſeth you ponder your ſuppliaunts plaint,
'Cauſed of wrong and cruell conſtraint,
'Which I your poore vaſſall daylie endure;
'And, but your goodnes the ſame recure,
'Am like for deſperate doole to die,
'Through felonous force of mine enemie.'

Ver. 141. ——————— *adawed,*] Uſed repeatedly by Chaucer for *awaked*, as the compiler of the Gloſs, edit. Urr. has noticed; but here, by Spenſer, for *daunted;* as alſo in other places. See the note, F. Q. v. ix. 35. TODD.

Ver. 142. ——————— *overcrawed.*] So the edition of 1586 rightly amends the errour of the preceding, *overawed.* See alſo F. Q. i. ix. 50. TODD.

Ver. 149. ——— *ſtirring up ſterne ſtrife:*] Chaucer's expreſſion, according to E. K. Compare alſo *Proverbs* x. 12, "Evill will ſtirreth up ſtrife." And *Prov.* xv. 18, xxviii. 25. TODD.

Ver. 151. ——— *ponder*] This is the genuine reading. The folio of 1611 corrupted the word into *pond.* And hence Dr. Johnſon has introduced *pond*, very improperly, into his Dictionary, as a word uſed by Spenſer. TODD.

Greatly agaſt with this piteous plea,
Him reſted the goodman on the lea,
And bad the Brere in his plaint proceede.
With painted wordes tho gan this proude weede
(As moſt uſen ambitious folke)
His coloured crime with craft to cloke.

'Ah, my Soveraigne! lord of creatures all,
'Thou placer of plants both humble and tall,
'Was not I planted of thine owne hande,
'To bee the primroſe of all thy lande;
'With flowring bloſſomes to furniſh the prime,
'And ſcarlet berries in ſommer time?
'Howe falls it then that this faded Oake,
'Whoſe bodie is fere, whoſe braunches broke,
'Whoſe naked arms ſtretch unto the fire,
'Unto ſuch tyrannie doth aſpire;
'Hindering with his ſhade my lovely light,
'And robbing mee of the ſweete ſunnes ſight?
'So beate his old boughes my tender ſide,
'That oft the bloude ſpringeth from woundes wide;

Ver. 160. ——— painted *wordes*] So, in T. Winter's tranſlation of "The ſecond day of the firſt Weeke of the moſt excellent, learned, and divine poet, William, Lord Bartas, &c." 4to. 1603, p. 36.

——— "Athenian *painted* eloquence,
"And guilded lines, &c."

And in the edition of Lidgate's *Life and Death of Hector*, as it is called, printed in 1614, p. 32.

"And though with PAINTED *words* I cannot gloſe,
"Nor yet with phraſes fine &c." TODD.

'Untimely my flowres forced to fall,
'That bene the honour of your coronall:
'And oft hee lets his cancker-wormes light
'Upon my braunches, to worke me more ſpight;
'And oft his hoarie locks down doth caſt,
'Wherewith my freſh flowrets bene defaſt:
'For this, and many more ſuch outrage,
'Craving your goodlyhead to aſſwage
'The ranckorous rigour of his might;
'Nought aſke I, but onely to holde my right;
'Submitting mee to your good ſufferaunce,
'And praying to be garded from greevaunce.'
To this this Oake caſt him to replie
Well as hee couth; but his enemie
Had kindled ſuch coles of diſpleaſure,
That the goodman noulde ſtay his leaſure,
But home him haſted with furious heate,
Encreaſing his wrath with many a threate:

Ver. 181. *And* oft *his hoarie locks* &c.] The quartos read, "And *of* his hoary locks &c." TODD.

Ver. 189. ——————————caſt] *Conſidered.* See the note on *caſt*, F. Q. i. vi. 3. TODD.

Ver. 191. *Had* kindled *ſuch* coles *of diſpleaſure*,] So, in *September*, ver. 86.

"But *kindle coles* of contecke and ire."

Thus, in the romance of *Palmerin of England*, Part the ſecond, Ch. 2. "Now Florendos ſtayed all this night in the Caſtle of the Princeſſe Arnalte, more at her importunate ſute then upon his owne voluntary pleaſure, for that he well knew the little *coales* of envy *kindled* on her ſtomacke, &c." TODD.

His harmefull hatchet he hent in hand,
(Alas! that it ſo readie ſhould ſtand!)
And to the fielde alone hee ſpeedeth,
(Ay little help to harme there needeth!)
Anger nould let him ſpeake to the tree,
Enaunter his rage mought cooled bee;
But to the roote bent his ſturdie ſtroake,
And made many woundes in the waſte Oake.
The axes edge did oft turne againe,
As halfe unwilling to cutte the graine;
Seemed, the ſenſeleſſe yron did feare,
Or to wrong holy eld did forbeare;
For it had been an auncient tree,
Sacred with many a myſteree,
And often croſt with the prieſtes crewes,
And often hallowed with holy-water dewe:
But ſike fancies weren foolerie,
And broughten this Oake to this miſerie;
For nought mought they quitten him from decay,
For fiercely the goodman at him did laye.

Ver. 195. ——————— *he* hent *in hand,*] The word *hent* for *ſeized, ſnatched,* or *took,* is repeatedly uſed by Chaucer, and is alſo employed by the Scottiſh writers. See Sibbald's Gloſs. *Chronicle of Scottiſh Poetry,* 1802. The word repeatedly occurs in the *Faerie Queene.* TODD.

Ver. 201. *But to the roote bent his* ſturdie ſtroak,] Gray, in his celebrated Elegy, has culled an expreſſion from this Eclogue. Compare the ſeventh ſtanza of the Elegy:

" How bow'd the woods beneath their *ſturdy-ſtroke!*"

TODD.

The blocke oft groned under the blow,
And ſighed to ſee his neere overthrow.
In fine, the ſteele had pierced his pith,
Tho downe to the earth hee fell forthwith.
His wonderous weight made the ground to quake,
Th' earth ſhronke under him, and ſeemed to ſhake:—
There lyeth the Oake, pitied of none!
Now ſtands the Brere like a lord alone,
Puffed up with pryde and vaine pleaſaunce;
But all this glee had no continuaunce:
For eftſoones winter gan to approche;
The bluſtring Boreas did encroche,
And beate upon the ſolitarie Brere;
For nowe no ſuccour was ſeene him neere.
Now gan hee repent his pride too late;
For, naked left and diſconſolate,
The byting froſt nipt his ſtalke dead,
The watrie wette weighed downe his head,

Ver. 215. *The blocke oft groned* &c.] Virgil, *Æn.* ii. 628.

——————— " Illa uſque minatur,
" Et tremefacta comam concuſſo vertice nutat;
" Volneribus donec paullatim evicta ſupremum
" Congemuit, traxitque jugis avolſa ruinam." JORTIN.

Ver. 218. *Tho downe to the* earth] So the quartos read. The folio of 1611 altered *earth* to *ground*. TODD.

Ver. 228. ——— *no ſuccour was ſeene him neere.*] Some editions have omitted *ſeene*. TODD.

Ver. 230. For, *naked* &c.] The folio of 1611 unintelligibly reads, " *Yore* naked left &c." Which ſome editions have followed. TODD.

And heaped ſnowe burdned him ſo ſore,
That nowe upright hee can ſtand no more;
And, being downe, is trod in the durt
Of cattell, and brouzed, and ſorely hurt.
Such was th' end of this ambitious Brere,
For ſcorning eld—"

CUD. Now I pray thee, ſhepheard, tell it not forth:
Here is a long tale, and little worth.
So long have I liſtened to thy ſpeche,
That graffed to the ground is my breche;
My heartblood is well nigh frorne I feele,
And my galage growne faſt to my heele;
But little eaſe of thy lewde tale I taſted:
Hie thee home, Shepheard, the day is nigh waſted.

Ver. 243. ——————— frorne] *Frorne* is the true reading, and is a paſſive participle of the verb *freeze*. In Milton, Mr. Warton obſerves, *frore* is uſed as a paſſive participle of the ſame verb, *Par. L.* B. ii. 565. In the laſt edition of Spenſer, *frorne* is moderniſed into *frozn*. TODD.

Ver. 244. ——— galage] *Galage* occurs alſo in *September*, ver. 131. It means a *wooden ſhoe*, from the French *galoche*. Chaucer probably introduced this word, *Squ. Tale*, v. 573.

" Ne couth man, by the twenty thouſand part,
" Counterfete the ſophiſms of his art;
" Ne were worthy to unbokle his *galoche*."

T. WARTON.

THENOTS EMBLEME.

Iddio, perche é vecchio,
Fa ſuoi al ſuo eſſempio.

CUDDIES EMBLEME.

Niuno vecchio
Spaventa Iddio.

GLOSSE.

Kene, ſharpe.

Gride, pierced: an old word much uſed of Lidgate, but not found (that I know of) in Chaucer.

Ronts, yong bullockes.

Wracke, ruine or violence, whence cometh ſhipwracke: and not *wreake*, that is vengeance or wrath.

Foeman, a foe.

Thenot, the name of a Shepheard in Marot his Aeglogues.

The Soveraigne of Seas, is Neptune the god of the Seas. The ſaying is borrowed of Mimus Publianus, which uſed this proverbe in a verſe.

" Improbè Neptunum accuſat, qui iterum naufragium facit."

Heardgroomes, Chaucers verſe almoſt whole.

Fond flies, He compareth careleſſe ſluggardes, or ill huſbandmen, to flies that ſo ſoone as the ſunne ſhineth, or it waxeth any thing warme, begin to flie abroad, when ſuddenly they be overtaken with cold.

But eft when, a very excellent and lively deſcription of Winter, ſo as may be indifferentiy taken, either for old age, or for Winter ſeaſon.

Breme, Chill, bitter.

Chamfred, chapt or wrinckled.

Accoied, plucked downe and daunted.

Surquedrie, pride.

Eld, old age.

Sikcr, ſure.

Tottie, wavering.

Corbe, crooked.

Herie, worſhip.

Phyllis, the name of ſome maid unknowne, whom Cuddie, whoſe perſon is ſecret, loved. The name is uſuall in Theocritus, Virgil, and Mantuane.

Belt, a girdle or waſte band.

A fon, a foole.

Lythe, ſoft and gentle.

Venteth, ſnuffeth in the wind.

Thy flocks father, the ram.

Crags, necks.

Rather lambs, that be ewed early in the beginning of the yeare.

Youth is, a verie moral and pithie Allegorie of youth, and the luſts thereof, compared to a wearie wayfaring man.

Tityrus, I ſuppoſe he meanes Chaucer, whoſe praiſe for pleaſant tales cannot die, ſo long as the memorie of his name ſhall live, and the name of poetrie ſhall endure.

Well thewed, that is, *Bene morata*, Full of morall wiſeneſſe.

There grew, This tale of the Oake and the Brere, he telleth as learned of Chaucer, but it is cleane in another kind, and rather like to Aeſops fables. It is verie excellent for pleaſant deſcriptions, being altogether a certaine Icon or Hypotypoſis of diſdainfull younkers.

Embelliſht, beautified and adorned.

To wonne, to haunt or frequent.

Snebbe, checke.

Why ſtandſt, The ſpeach is ſcornfull and verie preſumptuous.

Engrained, dyed in graine.

Accloieth, accumbreth.

Adawed, daunted and confounded.

Trees of ſtate, taller trees fit for timber wood.

Sterne ſtrife, ſaid Chaucer, ſ. fell and ſturdie.

O my liege, a maner of ſupplication, wherein is kindly coloured the affection and ſpeech of ambitious men.

Coronall, garland.

Flourets, yong bloſſomes.

The Primroſe, the chiefe and worthieſt.

Naked armes, metaphorically meant of the bare boughs, ſpoiled of leaves. This colourably he ſpeaketh, as adiudging him to the fire.

The blood, ſpoken of a blocke, as it were of a living creature, figuratively, and (as they ſay) *Kat' eikaſmon*.

Hoarie lockes, metaphorically for withered leaves.

Hent, caught.

Nould, for would not.

Aye, evermore.

Wounds, gaſhes.

Enaunter, leaſt that.

The prieſts crew, holy water pot, wherwith the popiſh prieſt uſed to ſprinkle and hallow the trees from miſchance. Such blindneſſe was in thoſe times, which the poet ſuppoſeth to have bin the final decay of this ancient Oake.

The blocke oft groned, a lively figure, which giveth ſenſe and feeling to unſenſible creatures, as Virgil alſo ſaith: "Saxa gemunt gravido," &c.

Boreas, The Northern wind, that bringeth the moſt ſtormie weather.

Glee, Cheare and iollitie.

For ſcorning eld, And minding (as ſhould ſeeme) to have made rime to the former verſe, he is cunningly cut off by Cuddie, as diſdaining to hear any more.

Galage, A ſtartup or clowniſh ſhooe.

EMBLEME.

This Embleme is ſpoken of Thenot, as a morall of his former tale: namely, that God, which is himſelf moſt aged, being before all ages, & without beginning, maketh thoſe, whom he loveth, like to himſelfe, in heaping yeares unto their daies, & bleſſing them with long life. For the bleſſing of age is not given to all, but unto whom God will ſo bleſſe. And albeit that many evill men reach unto ſuch fulnes of yeares, and ſome alſo waxe old in miſerie and thraldome, yet therefore is not age ever the leſſe bleſſing. For even to ſuch evill men ſuch number of years is added, that they may in their laſt dayes repent, and come to their firſt home: So the old man checketh the raw-headed boy for deſpiſing his gray and froſtie haires.

Whom Cuddie doth counterbuffe with a biting and bitter proverbe, ſpoken indeed at the firſt in contempt of old-age generally. For it was an old opinion, and yet is continued in ſome mens conceipt, that men of years have no feare of God at all, or not ſo much as yonger folke. For that being ripened with long experience, and having paſſed many bitter brunts and blaſts of vengeance, they dread no ſtormes of Fortune, nor wrath of God, nor daunger of men, as being either by long and ripe wiſedome armed againſt all miſchaunces and adverſitie, or with much trouble hardned againſt all troubleſome tides: like unto the Ape, of which is ſaid in Æſops fables, that, oftentimes meeting the Lion, he was at firſt ſore agaſt and diſmaid at the grimneſſe and auſteritie of his countenance, but at laſt, being acquainted with his lookes, he was ſo farre from fearing him, that he would familiarly gybe and ieſt with him: Such long experience breedeth in ſome men ſecuritie. Although it pleaſe Eraſmus, a great clark, and good old father, more-fatherly and favourably, to conſtrue it in his Adages, for his owne behooſe, That by the proverbe, "Nemo ſenex metuit Iovem," is not meant, that olde men have no feare of God at all, but that they bee farre from ſuperſtition and idolatrous regard of falſe gods, as is Iupiter. But his great learning notwithſtanding, it is too plaine, to be gainſaid, that old men are much more enclined to ſuch fond fooleries, then yonger heades.

MARCH.

AEGLOGA TERTIA.

ARGUMENT.

IN this Aeglogue two Shepheards Boyes, taking occaſion of the ſeaſon, beginne to make purpoſe of love, and other pleaſance which to ſpring-time is moſt agreeable. The ſpeciall meaning hereof, is, to give certaine marks and tokens, to know Cupid the poets god of Love. But more particularly, I thinke, in the perſon of Thomalin, is meant ſome ſecret Friend, who ſcorned Love and his Knights ſo long, till at length himſelfe was entangled, and unwares wounded with the dart of ſome beautifull regard, which is Cupids arrow.

WILLYE. THOMALIN.

WILLYE.

THOMALIN, why ſitten wee ſoe,
As weren overwent with woe,
Upon ſo fayre a morow?
The ioyous time now nigheth faſt,

Ver. 2. *As weren* &c.] *We* is omitted before *weren*. T. WARTON.

Ver. 4. ——————————— *nigheth*] So the folio of 1611 reads. The quartos, by miſtake, *nigheſt*. That *nigheth* is the true reading, is evident by the uſe of the word in the laſt line but one of *May*, where ſee the note. TODD.

That ſhall alegge this bitter blaſt,
And ſlake the winter ſorow.
THO. Sicker, Willye, thou warneſt well;
For winters wrath beginnes to quell,
And pleaſaunt ſpring appeareth:
The graſſe nowe ginnes to be refreſht,
The ſwallowe peepes out of her neſt,
And clowdie welkin cleareth.
WIL. Seeſt not thilke ſame hawthorne ſtudde,
How bragly it begins to budde,
And utter his tender head?
Flora nowe calleth forth eche flower,
And bids make readie Maias bower,
That newe is upryſt from bedd:
Tho ſhall wee ſporten in delight,
And learne with Lettice to wexe light,
That ſcornefully lookes aſkaunce;
Tho will wee little Love awake,
That nowe ſleepeth in Lethe lake,
And pray him leaden our daunce.
THO. Willye, I ween thou be aſſot;

Ver. 5. ——— *alegge*] See F. Q. iii. ii. 15. and E. Ki's Gloſſe. So Chaucer, *Rom. R.* 6626.
" That of the paine hem woll *alege*." TODD.
Ver. 13. ——— ſtudde,] *Stud* is *ſtock* or *trunk*. Mr. Lye, in Junius's *Etymologicon*, renders it *palus, ſudes*. T. WARTON.
Ver. 18. ——— *newe*] This is the genuine reading, which in the firſt folio has been converted into *now*. TODD.
Ver. 25. ——— aſſot:] *Stupefied*. Hughes has converted this ancient participle into a ſubſtantive; and reads *a ſot*: which corrupted reading all the ſubſequent modern

For luſty Love ſtill ſleepeth not,
But is abroade at his game.
WIL. Howe kenſt thou, that hee is awoke?
Or haſt thy ſelfe his ſlomber broke?
Or made privie to the ſame?
THO. No; but happily I him ſpide,
Where in a buſh he did him hide,
With winges of purple and blewe;
And, were not that my ſheepe would ſtray,
The privie markes I would bewray,
Whereby by chaunce I him knew.
WIL. Thomalin, have no care for-thy;
My ſelfe will have a double eye,
Ylike to my flocke and thine;
For, alas! at home I have a ſyre,
A ſtepdame eke, as hote as fyre,
That dewly adayes counts mine.
THO. Nay, but thy ſeeing will not ſerve,
My ſheep for that may chaunce to ſwerve,
And fall into ſome miſchiefe:
For ſithens is but the third morow
That I chaunſt to fall aſleepe with ſorow,
And waked againe with griefe;
The while thilke ſame unhappie ewe,
Whoſe clouted legge her hurt doth ſhewe,
Fell headlong into a dell.

editions follow. But ſee the *Hiſt. of Kynge Arthur*, bl. l. fol. impr. by Tho. Eaſt, B. iv. Ch. 1. "How Merlyn was *affotted* and doted on one of the ladies of the lake." TODD.

And there unioynted both her bones:
Mought her neck bene ioynted attones,
She ſhoulde have neede no more ſpell;
Th' elfe was ſo wanton and ſo wood,
(But now I trowe can better good,)
She mought ne gang on the greene.

Ver. 53. *Mought her neck bene ioynted attones,*
She ſhoulde have neede no more ſpell;] That is, I wiſh ſhe had died in the fall. I then ſhould never have had any further occaſion of bleſſing her with a charm. *Spell*, as E. K. remarks, is a kind of verſe or charm that in elder times they uſed to ſay over every thing that they would have preſerved; as the night-*ſpell* for thieves, and the wood-*ſpell*. T. WARTON.

E. K. adds, And hence, I think, is named the *Goſpell*, or word. It may not be improper to illuſtrate this point, by ſhowing the etymology which our old writers aſſigned to *Goſpel*. Abraham Fraunce, in his *Lawyers Logike*, 1588, fol. 51. b. ſays; "*Goſpell*, a *good ſpell*, or *Gods ſpell* or *ſaying*." So, in the Readings on the Collects, "emprynted at Weſtminſter by Wyllyam Caxton the laſte day of July Mcccclxxxviii. *Feſtum ſancte Luce euangeliſte*. Chriſte had four euangeliſtes, that are Marke, Mathewe, Luke, and Iohan; they wrote the foure goſpelles, (a *goſpel* is no more to ſay but *God* SPEL the worde of God,) they wrote &c." The word is ſpelt *godſpel* in *Piers the Ploughmans Crede*, 4to, 1553. Sign. B. ii. See, however, Spelmanni Gloſſ. in V. *Goſpel*. TODD.

Ver. 55. *Th' elfe was ſo wanton and ſo wood,*
(But now I trowe can better good)
She mought ne gang on the greene.] That is, ſhe was ſo proud and wanton (but this accident will, I ſuppoſe, warn her to behave better for the future) that ſhe diſdained to graze in company with the reſt of the flock. Thus Bathurſt tranſlates it:

"Tam procax nuper, petulans, proterva,
"(Spero nunc frugi melioris eſſe)
"Nollet ut noſtro grege miſta notum
"Carpere gramen." T. WARTON.

Ver. 56. ——————— can] *Knows*, as in *Februarie*, ver. 77.
"Seemeth thy flocke thy counſell *can*." TODD.

WIL. Let be, as may be, that is paſt;
That is to come, let be forecaſt:
Now tell us what thou haſt ſeene.
THO. It was upon a holiday,
When ſhepheards groomes han leave to play,
I caſt to go a ſhooting;
Long wandring up and downe the land,
With bow and bolts in either hand,
For birdes in buſhes tooting,

Ver. 61. *It was upon a holiday* &c.] The following ſtory of the Shepherd ſhooting at a winged boy in a tree, is imitated from the ſecond *Idyllium* of Bion, and not from Theocritus as E. K. remarks.

Ἰξευτας ἐτι κωρος, εν αλσεϊ δενδραεντι
Ορνεα θηρευων, τον αποτροπον ειδεν Ερωτα
Εσδομενον πυξοιο ποτι κλαδον· κ. τ. λ.

But Spenſer has improved the tale with ſome pretty ſtrokes of paſtoral character. T. WARTON.

Ver. 65. *With bow and* bolts *in either hand,*] That is, with bow and *arrows*. Thus, in *The Affectionate Shepheard*, &c. 4to. 1594. Sign. C. i.

" Or if thou wilt goe ſhoote at little birds
" With bow and *bolt* —"

And, in Fletcher's *Faithful Shepherdeſs*, A. ii. S. i.

———————— " with bow and *bolt*
" To ſhoot at nimble ſquirrels &c." TODD.

Ver. 66. ———————— tooting,] *Looking about.* So Skelton, in his *Boke of Philip Sparow:*

" The popingaye ————————
" That *toteth* oft in a glaſſe, &c."

And, in *Pierce the Ploughmans Crede*, 4to. 1553. Sign. B. i. where the ſpeaker, having ſeen the Houſe of the Friars, ſays;

" Than turned I ayen, whan I had all *ytoted.*"

Again, Sign. B. iij.

" Than *toted* I into a tauerne, and there I aſpyede
" Two frere Carmes, &c."

Thus alſo Archbiſhop Cranmer, in his *Defence of the true and catholike doctrine of the Sacrament* &c. bl. l. 4to. 1550, fol. 101. a. " What made the people to runne from their ſeates to the

At length within the yvie todde,
(There ſhrowded was the little god,)
I heard a buſie buſtling;
I bent my bolt againſt the buſh,
Liſtning if anie thing did ruſh,
But then heard no more ruſtling.
Tho, peeping cloſe into the thicke,
Might ſee the moving of ſome quicke,
Whoſe ſhape appeared not;
But were it faerie, feend, or ſnake,
My courage earnd it to awake,
And manfully thereat ſhotte:
With that ſprang forth a naked ſwayne,
With ſpotted winges like peacocks trayne,
And laughing lope to a tree;
His gylden quiver at his backe,
And ſilver bowe, which was but ſlacke,
Which lightly he bent at me:
That ſeeing, I leveld againe,
And ſhotte at him with might and maine,
As thicke as it had hayled.
So long I ſhott, that all was ſpent;
Tho pumie ſtones I haſtly hent,

aultar, and from aultar to aultar, and frō ſakeryng (as they called it) to ſakeryng, peepyng, *tootyng*, and gaaſyng at that thyng whiche the prieſt held vp in his hands, &c." And ſo Fairfax, from his maſter Spenſer, B. xiv. 66.

" As in his ſpring Narciſſus *tooting* laid."

Ver. 73. ——————————— *the* thicke,
Might ſee the moving of ſome quicke,] See the note on F. Q. ii. i. 39. See alſo F. Q. ii. x. 71. TODD.

And threw; but nought avayled:
He was ſo wimble and ſo wight,
From bough to bough he lepped light,
And oft the pumies latched:
Therewith affrayd I ranne away;
But he, that earſt ſeemd but to play,
A ſhaft in earneſt ſnatched,
And hit me running in the heele:
For then I little ſmart did feele,
But ſoone it ſore increaſed;
And now it ranckleth more and more,
And inwardly it feſtreth ſore,
Ne wote I how to ceaſe it.
WIL. Thomalin, I pitie thy plight,
Perdie with Love thou diddeſt fight;
I know him by a token:

Ver. 91. *He was ſo* wimble *and ſo* wight,] *Wimble* and *wight* are interpreted by E. K. *quick* and *deliver*. And Bathurſt, in his Gloſſary at the end of his tranſlation of the Calendar, ſays that *wimble* is *nimble*. I am not able to produce any other example of this word from our old writers. *Wight* is not uncommon for *quick* or *active*. Thus Gower, *Confeſſ. Amant.* 177. b. where we have an inſtance alſo of the old adjective *deliver*, in the ſame ſenſe as adopted by E. K. "Of hem that ben *deliver* and WIGHT." And thus Chaucer, as Mr. Warton, in his manuſcript notes, has alſo remarked, *Mon. T.* 380.

"Wraſtill by very force and very might
"With any yong man, were he never ſo *wight*."

Again, in the *Courte of Love*, ver. 1300.

——— "no ſwalow ſwift ne ſwan
"So *wight* of wing ——" TODD.

Ver. 100. *And now it ranckleth more and more*, &c.] So Britomart complains of the effects of love, F. Q. iii. ii. 39. Compare Milton, *Samſ. Agon.* ver. 620, &c. TODD.

For once I heard my father ſay,
How he him caught upon a day,
(Whereof he will be wroken,)
Entangled in a fowling net,
Which he for carrion crowes had ſet
That in our peare-tree haunted:
Tho ſaid, he was a winged lad,
But bowe and ſhaftes as then none had,
Els had he ſore been daunted.
But ſee, the welkin thicks apace,
And ſtouping Phœbus ſteepes his face;
Yts time to haſte us homeward.

Ver. 108. ——— wroken] *Revenged.* So Chaucer, *Rem. of Love*, 350. edit. Urr.

——— " for one word brokin
" She woll not miſſe but ſhe woll be *wrokin.*"

T. WARTON.

WILLYES EMBLEME.

To be wiſe and eke to love,
Is graunted ſcarce to gods above.

THOMALINS EMBLEME.

Of hony and of gaule in love there is ſtore;
The hony is much, but the gaule is more.

THOM. EMBL. *Of hony and of gaule* &c.] See F. Q. iv. x. 1. And compare Sir P. Sidney's *Wooeing-ſtuff*, written in 1581, and printed in 1651.

" Faint Amoriſt; what, do'ſt thou think
" To taſte Loves *honey*, and not drink
" One dram of *gall?* or to devour
" A world of *ſweet*, and taſt no *ſour?*" TODD.

GLOSSE.

This Aeglogue ſeemeth ſomewhat to reſemble that ſame of Theocritus, wherein the boy likewiſe telling the olde man, that he had ſhot at a winged boy in a tree, was by him warned to beware of miſchiefe to come.

Overwent, overgone.

Alegge, to leſſen or aſſwage.

To quell, to abate.

Welkin, the ſkie.

The ſwallow, which bird uſeth to be counted the meſſenger, and as it were the forerunner, of ſpring.

Flora, the Goddeſſe of flowers, but indeed (as ſaith Tacitus) a famous harlot, which with the abuſe of her bodie having gotten great riches, made the people of Rome her heire: who, in remembrance of ſo great beneficence, appointed a yearely feaſt for the memoriall of her, calling her, not as ſhe was, nor as ſome do thinke, *Andronica*, but *Flora*: making her the Goddeſſe of flowers, and doing yearely to her ſolemne ſacrifice.

Maias bower, that is, the pleaſant field, or rather the May buſhes. Maia is a Goddeſſe, and the mother of Mercurie, in honor of whom the moneth of May is of her name ſo called, as ſaith Macrobius.

Lettice, the name of ſome Countrey laſſe.

Aſcaunce, aſkew, or aſquint.

For thy, therefore.

Lethe, is a lake in hell, which the poets call the lake of forgetfulneſſe. For *Lethe* ſignifieth forgetfulneſſe. Wherein the ſoules being dipped, did forget the cares of their former life. So that by ſleeping in *Lethe* lake, he meaneth he was almoſt forgotten, and out of knowledge, by reaſon of winters hardneſſe, when all pleaſures, as it were, ſleepe and weare out of mind.

Aſſotte, to dote.

His ſlomber, to break loves ſlumber, to exerciſe the delights of love and wanton pleaſures.

Wings of purple, ſo is he faigned of the poets.

For als, he imitateth Virgils verſe.

"Ẽt mihi namque domi pater, eſt iniuſta noverca, &c."

A dell, a hole in the ground.

Spell, is a kinde of verſe or charme, that in elder times they uſed often to ſay over every thing that they would have preſerved, as the nightſpell for theeves, and the woodſpell. And here hence, I thinke, is named the Godſpel or word. And ſo ſaith Chaucer, Liſteneth Lordings to my ſpel.

Gang, go.

An yvie todde, a thicke buſh.

Swaine, a boy: For ſo is he deſcribed of the poets, to be a boy, ſ alwayes freſh and luſtie; blindfolded, becauſe he maketh no difference of perſonages; with diverſe coloured wings, ſ. full of flying fancies; with bowe and arrow, that is, with glaunce of beautie, which pricketh as a forked arrow. He is ſaide alſo to have ſhaftes, ſome leaden, ſome golden: that is, both pleaſure for the gracious and loved, and ſorrowe for the lover that is diſdained or forſaken. But who liſt more at large to behold Cupids colours and furniture, let him read either Propertius, or Moſchus his Idyllion of *Wandring Love*, being nowe moſt excellently tranſlated into Latine, by the ſingular learned man Angelus Politianus: Which worke I have ſeene amongſt other of this Poets doings, verie well tranſlated alſo into Engliſh rimes.

Wimble and wight, quicke and deliver.

In the heele, is very poetically ſpoken, and not without ſpecial iudgement. For I remember that in Homer it is ſaid of Thetis, that ſhe tooke her yong babe Achilles being newly borne, and, holding him by the hele, dipped him in the river of Styx. The vertue whereof is, to defend and keepe the bodies waſhed therein from any mortall wound. So Achilles being waſhed al over ſave onely his heele, by which his mother held, was in the reſt invulnerable; therefore by Paris was faigned to bee ſhotte with a poyſoned arrow in the heele, whiles he was buſie aboute the marrying of Polyxena in the Temple of Apollo. Which myſticall fable Euſtathius unfolding, ſaith: that by wounding the heele, is meant luſtfull love. For from the heele (as ſay the beſt phyſitions) to the privie partes there paſſe certaine veines and ſlender ſinewes, as alſo the like come from the head, and are caried like little pypes behind the eares; ſo that (as ſaith Hipocrates) if thoſe veynes there be cut a ſunder, the partie ſtraight becommeth cold and unfruitfull. Which reaſon our poet well weighing, maketh this ſhepheards boy of purpoſe to be wounded by Love in the heele.

Latched, caught.

Wroken, revenged.

For once: In this tale is ſet out the ſimplicity of ſhepherds opinion of love.

Stouping Phœbus, is a Periphraſis of the ſunne ſetting.

EMBLEME.

Hereby is meant, that all the delights of love, wherein wanton youth walloweth, be but follie mixt with bitterneſſe, and for-

row ſawced with repentance. For beſides that the very affection of Love it ſelfe tormenteth the minde, and vexeth the bodie manie waies, with unreſtfulneſſe all night, and wearineſſe all day, ſeeking for that wee cannot have, and finding that wee would not have: even the ſelfe things which beſt before us liked, in courſe of time, and change of riper yeares, which alſo therewithall chaungeth our wonted liking and former fantaſies, will then ſeeme loathſome, and breed us annoyance, when youths flower is withered, and we find our bodies and wits anſwere not to ſuch vaine iollitie and luſtfull pleaſance.

APRIL.

AEGLOGA QUARTA.

ARGUMENT.

THIS Aeglogue is purpoſely intended to the honour and prayſe of our moſt gratious ſoveraigne, Queene Elizabeth. The ſpeakers hereof bee Hobbinoll and Thenot, two ſhepheards: the which Hobbinoll, being before mentioned greatly to have loved Colin, is here ſet forth more largely, complaining him of that boyes great miſadventure in love; whereby his mind was alienated and withdrawn not onely from him, who moſt loved him, but alſo from all former delights and ſtudies, as well in pleaſant pyping, as cunning ryming and ſinging, and other his laudable exerciſes. Whereby he taketh occaſion, for proofe of his more excellencie and ſkill in poetrie, to record a ſong, which the ſaid Colin ſometime made in honour of her Maieſtie, whom abruptly he termeth Eliſa.

THENOT. HOBBINOLL.

THENOT.

TELL me, good Hobbinoll, what garres thee greete?
What! hath ſome wolfe thy tender lambes ytorne?

Ver. 1. ——————— *what* garres *thee*] What *occaſions* or *makes* thee &c. See alſo F. Q. ii. v. 19. " And *garre* them

Or is thy hagpype broke, that ſoundes ſo ſweete?
Or art thou of thy loved laſſe forlorne?
Or bene thine eyes attempred to the yeare,
Quenching the gaſping furrowes thirſt with rayne?
Like Aprill ſhowre ſo ſtream the trickling teares
Adowne thy cheeke, to quench thy thirſtie paine.

HOB. Nor this, nor that, ſo much doth make me mourne,
But for the ladde, whom long I lovd ſo deare,
Now loves a laſſe that all his love doth ſcorne:
He, plunged in paine, his treſſed locks doth teare;
Shepheards delights he doth them all forſweare;
His pleaſaunt pipe, which made us merriment,
He wilfully hath broke, and doth forbeare
His wonted ſongs wherein he all outwent.

diſagree." The word is common in Scotland. Thus, in *Adagia Scotica, or A Collection of Scotch Proverbs*, &c. 12mo. Lond. 1668. "Need *gars* naked men run, and ſorrow *gars* webſters ſpin." Chaucer uſes it, *Reves T.* 4130. edit. Tyrwhitt.

"But ſpecially I pray thee, hoſte dere,
"*Gar* us have mete and drinke, and make us chere."

TODD.

Ver. 1. ——————— greete?] *Weep*, a northern word. See the Gloſſary at the end of *The Praiſe of* YORKSHIRE *Ale*, 12mo. York, 1697. p. 99. "To *greet* is to *weep*." The word is alſo uſed by Chaucer, *Rom. R.* 4116. edit. Urr.

"And whan I think upon the kiſſe,
"And how much joie and how much bliſſe
"I hadde through the ſavour ſwete,
"For want of it I grone and *grete*." TODD.

THE. What is he for a ladde you ſo lament?
Ys love ſuch pinching paine to them that prove?
And hath he ſkill to make ſo excellent,
Yet hath ſo little ſkill to bridle love?
HOB. Colin thou kenſt, the ſoutherne ſhepheards boye;
Him Love hath wounded with a deadly darte:
Whilome on him was all my care and ioye,
Forcing with giftes to winne his wanton heart.
But now from me his madding minde is ſtart,
And wooes the widdowes daughter of the glenne;
So now fayre Roſalind hath bredde his ſmart;
So now his friend is chaunged for a frenne.
THE. But if his ditties bene ſo trimly dight,
I pray thee, Hobbinoll, recorde ſome one,
The whiles our flockes do graze about in ſight,
And we cloſe ſhrowded in this ſhade alone.
HOB. Contented I: then will I ſing his laye
Of fair Eliſa, queene of ſhepheards all,

Ver. 21. *Colin thou kenſt, the ſoutherne ſhepheards boye; Him Love hath wounded* &c.] See the Life of the Poet, and the Dialogue between Colin and Hobbinol in *June*. TODD.

Ver. 31. ——————— *graze*] The edition of 1586 has, by an errour of the preſs, converted this word into *gaze*. TODD.

Which once he made as by a ſpring he laye,
And tuned it unto the waters fall.

" Ye daintie Nymphs, that in this bleſſed brooke
" Doe bathe your breſt,
" Forſake your watrie bowres, and hether looke,
" At my requeſt.
" And eke you Virgins, that on Parnaſſe dwell,
" Whence floweth Helicon, the learned well,
" Help me to blaze
" Her worthy prayſe,
" Which in her ſexe doth all excell.

" Of fair Eliſa be your ſilver ſong,
" That bleſſed wight,
" The flowre of virgins; may ſhe floriſh long
" In princely plight!
" For ſhe is Syrinx daughter without ſpotte,
" Which Pan, the ſhepheardes god, of her begotte:
" So ſprong her grace
" Of heavenly race,
" No mortall blemiſhe may her blotte.

Ver. 36. *And* tuned *it* &c.] This is the original reading, and is more poetical than *turned;* which corrupt reading firſt occurs in the edition of 1586, and is followed by ſome others. TODD.

Ver. 50. ——————— *without ſpot,*] This is a frequent Scriptural expreſſion. Spenſer ſeems more particularly to allude to *Sol. Song*, iv. 7. TODD.

" See, where ſhe ſits upon the graſſie greene,
" (O ſeemely ſight!)
" Yclad in ſcarlot, like a mayden queene,
" And ermines white:
" Upon her head a cremoſin coronet,
" With damaſke roſes and daffadillies ſet;
" Bayleaves betweene,
" And primroſes greene,
" Embelliſh the ſweete violet.

" Tell me, have ye ſeene her angelike face,
" Like Phœbe fayre?
" Her heavenly haveour, her princely grace,
" Can you well compare?
" The redde roſe medled with the white yfere,
" In either cheeke depeinčten lively chere:

Ver. 63. ——— *the* ſweete *violet.*] This is the original reading. The folio of 1611 has converted *ſweete* into *white.* TODD.

Ver. 64. ——————— *angelike*] This is alſo the true and original reading. The folio of 1611 reads *angel-like.* TODD.

Ver. 68. *The red-roſe* &c.] E. K. obſerves that Spenſer here alludes to the union of the Houſes of Lancaſter and York, the white and red roſe; queen Eliſabeth being the daughter of King Henry VIII. in whom theſe two Families were firſt united. I ſhould be inclined to think, that the lines are a mere compliment to the queen's complexion, which was remarkably delicate, though rather inclining to pale; and that the learned commentator was here guilty of too much refinement, but that he declares to have been moſt intimately acquainted with Spenſer and " privie to all his deſigns." There is a Sonnet of Lord Brooke to this purpoſe, *Sonn.* lxxi. p. 228, *Workes*, &c. 1633.

J

" Her modeſt eye,
" Her majeſtie,
" Where have you ſeene the like but there?

" I ſawe Phœbus thruſt out his golden hede,
" Upon her to gaze;
" But, when he ſaw howe broade her beames did ſprede,
" It did him amaze.
" Hee bluſht to ſee another ſunne belowe,
" Ne durſt againe his firie face out ſhowe;
" Let him, if hee dare,
" His brightneſſe compare
" With hers, to have the overthrowe.

" Shewe thyſelf, Cynthia, with thy ſilver rays,
" And be not abaſht:

" Under a throne I ſaw a Virgin ſit,
" The red and white roſe quarter'd in her face."

How ſuſceptible this *admired heroine* was of the moſt abſurd flattery paid to her perſon, may be ſeen from many curious proofs, collected by Mr. Walpole, *Royal and Nob. Authors*, edit. 2. Lond. 1759, vol. i. p. 141. More compliments are alſo paid to the queen's *beauty* in this Paſtoral. She was then forty-five years old. This however was more allowable in a poem. The preſent age ſees her charms and her character in their proper colours! T. WARTON.

Ver. 77. *Hee bluſht to ſee another ſunne belowe, Ne durſt againe* &c.] Mr. Bowle ſaw with me that Milton has copied this ſtanza in his *Hymn on the Nativity*, ſt. 7. See alſo G. Fletcher on a ſubject ſimilar to Milton's, in his *Chriſts Victorie*, p. i. ſt. 78.

"——— " Heaven awakened all his eyes.
" To ſee another ſunne at midnight riſe."

T. WARTON.

" When ſhee the beames of her beautie diſplayes,
" O how art thou daſht!
" But I will not match her with Latonaes
ſeede;
" Such follie great ſorow to Niobe did breede.
" Now ſhee is a ſtone,
" And makes daylie mone,
" Warning all other to take heede.

" Pan may bee prowde that ever hee begot
" Such a bellibone;
" And Syrinx reioyce, that ever was her lot
" To beare ſuch an one.
" Soone as my younglinges cryen for the dam,
" To her will I offer a milkwhite lamb:
" She is my goddeſſe plaine,
" And I her ſhepheardes ſwain,
" Albee forſwonck and forſwatt I am.

Ver. 95. ——————— *cryen*] For *cry*: the ancient termination of the verb, and what Mr. Tyrwhitt conſiders to have been the Teutonick; as, in the plural of *love*; We *loven*, ye *loven*, &c. See his Eſſay on the Language and Verſification of Chaucer, 4to. edit. Ox. 1798, p. 24. Spenſer often uſes this form. Hughes, not attending to this point, has here injudiciouſly converted *cryen* into *crying*, to which the ſubſequent modern editions have conformed. TODD.

Ver. 99. *Albee* forſwonck *and* forſwatt *I am.*] From Chaucer's *Plowmans Tale*, ver. 1953. edit. Urr.

" In ſcrippe he bare bothe bred and lekes,
" He was *forſwonke* and all *foxſwat*;
" Men might hare ſene through both his cheekes, &c."

This *Tale of the Plowman* was not printed till the year 1602, in A. Iſlip's edition; ſo that Spenſer muſt have read it in Stowe's

" I ſee Calliope ſpeede her to the place, 100
" Where my goddeſſe ſhines;

library, where an authentick manuſcript of it is ſaid to have been preſerved. It is natural to ſuppoſe that Spenſer muſt have been intimate with Stowe, who joined taſte to the ſtudy of antiquity, and who largely contributed his uſeful reſearches to complete the firſt good edition of Chaucer. Of this we are informed in his *Survey of London*. T. WARTON.

The Plowmans Tale was firſt printed in 1542, and was placed *after* the Perſon's Tale. The editor, whoever he was, had not aſſurance enough, it ſhould ſeem, to thruſt it into the body of the work. In the ſubſequent editions however, as it had probably been well received by the public, upon account of its violent invectives againſt the Church of Rome, it was advanced to a more honourable ſtation, *next* to the Manciple's Tale, and *before* the Perſon's. The only account which we have of any manuſcript of this Tale is from Mr. Speght, who ſays, (Note prefixed to *Plowmans Tale*,) that he had " ſeene it in written hand in John Stowes Librarie in a booke of ſuch antiquitie, as ſeemed to have been written neare to Chaucer's time." He does not ſay that it was *among the Canterbury Tales*, or that it had *Chaucer's name* to it. We can therefore only judge of it by the internal evidence, and upon that I have no ſcruple to declare my own opinion, that it has not the leaſt reſemblance to Chaucer's manner, either of writing or thinking, in his other works. Though he and Boccace have laughed at ſome of the abuſes of religion and the diſorders of eccleſiaſtical perſons, it is quite incredible that either of them, or even Wicliff himſelf, would have railed at the whole government of the Church, in the ſtyle of this *Plowmans Tale*. If they had been diſpoſed to ſuch an attempt, their times would not have borne it; but it is probable, that Chaucer, though he has been preſſed into the ſervice of Proteſtantiſm by ſome zealous writers, was as good a Catholick as men of his underſtanding and rank in life have generally been. The neceſſity of auricular Confeſſion, one of the great ſcandals of Popery, cannot be more ſtrongly inculcated than it is in the *Tale of the Perſon*. I will juſt obſerve, that Spenſer ſeems to ſpeak of the author of *the Plowmans Tale* as a diſtinct perſon from Chaucer, though, in compliance, I ſuppoſe, with the taſte of his age, he puts them both on the ſame footing. In the epilogue to the *Shepheards Calender* he ſays to his book,

" And after her the other Muſes trace,
" With their violines.
" Bene they not bay-braunches which they doe beare,
" All for Eliſa in her hand to weare?
" So ſweetelie they play,
" And ſing all the way,
" That it a heaven is to heare.

" Lo, how finely the Graces can it foote
" To the inſtrument:
" They dauncen deffly, and ſingen ſoote,
" In their meriment.
" Wants not a fourth Grace, to make the daunce even?
" Let that rowme to my Lady bee yeven.
" She ſhalbe a Grace,
" To fill the fourth place,
" And reigne with the reſt in heaven.

" And whither rennes this bevie of ladies bright,

" Dare not to match thy pipe with *Tityrus* his ſtyle,
" Nor with the Pilgrim that *the Ploughman* playde awhyle."
I know that Mr. Warton, in his excellent *Obſervations on Spenſer*, vol. i. p. 125, ſuppoſes this paſſage to refer to *the Viſions of Pierce Ploughman*; but my reaſon for differing from him is, that the author of the Viſions never, as I remember, ſpeaks of *himſelf* in the character of a *Ploughman*.
TYRWHITT.

Ver. 118. ——— bevie *of ladies*] See E. K.'s explanation of the word *bevy*. The expreſſion ſeems to have

" Raunged in a rowe?
" They bene all Ladyes of the Lake behight,
" That unto her goe.
" Chloris, that is the chiefeſt nymph of all,
" Of olive braunches beares a coronall:
" Olives bene for peace,
" When warres do ſurceaſe:
" Such for a princeſſe bene principall.

" Ye ſhepheards daughters, that dwell on the greene,
" Hye you there apace:
" Let none come there but that virgins bene,
" To adorne her grace:
" And, when you come whereas ſhee is in place,
" See that your rudeneſſe doe not you diſgrace:
" Binde your fillets faſte,
" And gird in your waſte,
" For more fineneſs, with a tawdrie lace.

been very commonly applied to the ladies, as I have ſhewn in a note on Milton's " *bevy* of fair women," *Par. L.* B. xi. 582. TODD.

Ver. 119. ——— *all Ladyes of the Lake*] See an account of theſe Ladies in the ſecond volume of this edition, pp. lxxiv, lxxv, lxxvi, and the notes there. TODD.

Ver. 135. ——— *a* tawdrie lace.] *Tawdrie lace* is thus deſcribed in Skinner by his friend Dr. Henſhaw: " TAWDRIE LACE, Aſtrigmenta, fimbriæ, ſeu faſciolæ, emtæ nundinis ſano Stæ Etheldredæ celebratis: *Ut recte monet Doc. T. Henſhaw.*" T. WARTON.

" Bring hether the pincke and purple cullambine,
" With gelliflowres;
" Bring coronations, and ſops in wine,
" Worne of paramoures:
" Strowe mee the grounde with daffadowndillies,
" And cowſlips, and kingcups, and loved lillies:
" The pretie pawnce,
" And the cheviſaunce,
" Shall match with the fayre flowre Delice.

Ver. 138. ——————— *ſops in wine,*
Worne of paramoures:] In alluſion perhaps to the cuſtom of the bride and bridegroom, and perſons preſent at the marriage, drinking wine in the church immediately after the ceremony; *cakes*, or *ſops* as they were called, being put into the bowl; from which circumſtances the flower borrowed its name, as Mr. Steevens aſſerts in a note on this ancient faſhion in Shakſpeare's *Taming of the Shrew*, A. iii. S. ult.

——————— " Quaff'd off the *muſcadel*,
" And threw the *ſops* all in the ſexton's face—"

And Dr. Farmer adduces from an old canzonet on a wedding, ſet to muſick by Morley in 1606, the following illuſtration:

" *Sops in wine*, ſpice-cakes are a dealing."

I may add, that Drayton, in his *Polyolbion*, noticing the manner in which Iſis is dreſſed for her marriage with Tame, confirms the expreſſion relating to theſe flowers, *worne of poramours* or *lovers*. See his fifteenth Song, fol. edit. p. 241.

" Thus hauing told you how the bridegroome Tame was dreſt,
" Ile ſhew you how the bride, faire Iſis, they *inveſt*:—
" In anadems for whom they curiouſly diſpoſe
" The red, the dainty white, the goodly damaſk roſe,—
" Sweet-william, *ſops in wine*, &c."

E. K. ſays that this flower is much like a carnation. In *The Affectionate Shepheard*, 1594. Sign. B. iij. it is deſcribed " the *ſpeckled* flowre cald *Sops in wine*." TODD.

" Now riſe up, Eliſa, decked as thou art
" In royall aray;
" And now yee daintie damſells may depart
" Eche one her way.
" I feare, I have troubled your troupes too long;
" Let Dame Eliſa thanke you for her ſong:
" And, if you come hether
" When damſines I gether,
" I will part them all you among."

THE. And was thilk ſame ſong of Colins owne making?
Ah! fooliſh Boy! that is with love yblent;
Great pittie is, hee bee in ſuch taking,
For naught caren that bene ſo lewdly bent.
HOB. Sicker I holde him for a greater ſon,
That loves the thing hee cannot purchaſe.
But let us homeward, for night draweth on,
And twinckling ſtarres the daylight hence chaſe.

Ver. 148. *Eche one* her *way.*] Hughes ſtrangely reads " each one *his* way;" and the modern editions have faithfully followed him. He was perhaps miſled by the folio of 1611, which ſpells *her* differently from the old quartos, viz. *hir.* TODD.

Ver. 153. ——————— *all* you *among.*] The omiſſion of *you* firſt occurs in the edition of 1586. TODD.

THENOTS EMBLEME.

O quam te memorem Virgo!

HOBBINOLLS EMBLEME.

O Dea certe!

GLOSSE.

Gars thee greet, cauſeth thee weep and complaine.

Forlorne, left and forſaken.

Attempred to the yeare, agreeable to the ſeaſon of the yeere, that is Aprill, which moneth is moſt bent to ſhowers and ſeaſonable raine: to quench, that is, to delay the drought, cauſed through drineſſe of March winds.

The lad, Colin Clout.

The laſſe, Roſalinda.

Treſſed locks, withered and curled.

Is he for a lad? a ſtrange maner of ſpeaking, ſ. what maner of lad is he?

To make, to rime and verſifie. For in this word, *making*, our olde Engliſh Poets were wont to comprehend all the ſkill of Poetrie, according to the Greeke word *Poiein*, to make, whence commeth the name of Poets.

Colin thou kenſt, knoweſt. Seemeth hereby that Colin pertaineth to ſome Southern noble man, and perhaps in Surrey or Kent, the rather becauſe he ſo often nameth the Kentiſh downes, and before, *As lithe as laſſe of Kent*.

The widowes, He calleth Roſalinde the widowes daughter of the glenne, that is, of a countrey Hamlet or borough, which I thinke is rather ſaid to colour and conceale the perſon then ſimply ſpoken. For it is well knowne, even in ſpight of Colin and Hobbinoll, that ſhe is a gentlewoman of no meane houſe, nor endued with any vulgar and common giftes, both of nature and maners: but ſuch in deede, as neede neither Colin be aſhamed to have her made knowne by his verſes, nor Hobbinoll be greeved, that ſo ſhe ſhould be commended to immortalitie for her rare and ſingular vertues: Specially deſerving it no leſſe, then either Myrto the moſt excellent Poet Theocritus his darling, or Lauretta the divine Petrarches goddeſſe, or Himera the worthy poet Steſichorus his idol; upon whom he

is ſaid ſo much to have doted, that, in regard of her excellencie, he ſcorned and wrote againſt the beautie of Helena. For which his preſumptuous and unheedie hardineſſe, he is ſayd by vengeance of the gods, thereat being offended, to have loſt both his eies.

Frenne, a ſtranger. The word I thinke was firſt poetically put, and afterward uſed in common cuſtome of ſpeech for forrene.

Dight, adorned.

Laye, a ſong, as Roundelayes and Virelayes.

In all this ſong is not to be reſpected, what the worthineſſe of her Maieſtie deſerveth, nor what to the highneſſe of a prince is agreeable, but what is moſt comely for the meanneſſe of a ſhepheards wit, or to conceive, or to utter. And therefore hee calleth her Eliſa, as through rudeneſſe tripping in her name; and a ſhepheards daughter, it being very unfit, that a ſhepheards boy, brought up in the ſheepfold, ſhould know, or ever ſeem to have heard of, a Queenes royaltie.

Ye daintie, is, as it were, an Exordium *ad præparandos animos*.

Virgins, the nine Muſes, daughters of Apollo and Memorie, whoſe abode the Poets feigne to be on Parnaſſus, a hill in Greece, for that in that countrey ſpecially flouriſhed the honour of all excellent ſtudies.

Helicon, is both the name of a fountaine at the foote of Parnaſſus, and alſo of a mountain in Bæotia, out of the which floweth the famous ſpring Caſtalius, dedicate alſo to the Muſes: of which ſpring it is ſaide, that, when Pegaſus the winged horſe of Perſeus (whereby is meant fame and flying renowme) ſtroke the ground with his hooſe, ſodainly therout ſprang a well of moſt cleare and pleaſant water, which from thence was conſecrate to the Muſes and Ladies of learning.

Your ſilver ſong, ſeemeth to imitate the like in Heſiodus *argurion melos*.

Syrinx, is the name of a Nymph of Arcadie, whom when Pan beeing in love purſued, ſhe, flying from him, of the Gods was turned into a reede. So that Pan catching at the reeds, in ſtead of the Damoſell, and puffing hard, (for he was almoſt out of winde,) with his breath made the reedes to pipe, which he ſeeing, tooke of them, and, in remembrance of his loſt love, made him a pipe thereof. But here by Pan and Syrinx is not to bee thought, that the ſhepheards ſimplie meant thoſe poeticall Gods: but rather ſuppoſing (as ſeemeth) her graces progenie to be divine and immortall (ſo as the painims were wont to iudge of all kings and princes, according to Homers ſaying,

" Thumos de megas eſti diotrepheos baſileos,
" Time d'ek dios eſti, philei de e metieta Zeu,)"

could deviſe no parents in his iudgement ſo worthy for her, as Pan the ſhepheards God, and his beſt beloved Syrinx. So that by Pan is here meant the moſt famous and victorious king, her highneſſe father, late of worthie memorie king Henrie the eight. And by that name, oftentimes (as hereafter appeareth) bee noted kings and mightie potentates: And in ſome place Chriſt himſelfe, who is the very Pan and God of ſhepheards.

Cremoſin coronet, he deviſeth her crowne to bee of the fineſt and moſt delicate flowers, in ſtead of pearles and precious ſtones wherewith princes diademes uſe to be adorned and emboſt.

Embelliſh, beautifie and ſet out.

Phebe, the Moone, whom the poets feign to be ſiſter unto Phœbus, that is, the Sunne.

Medled, mingled.

Yfere, together. By the mingling of the Redde roſe and the White, is meant the uniting of the two principall houſes of Lancaſter and Yorke: by whoſe long diſcord and deadly debate this realme many years was ſore travailed, and almoſt cleane decaied. Till the famous Henry the ſeventh, of the line of Lancaſter, taking to wife the moſt vertuous princeſſe Elizabeth, daughter to the fourth Edward of the houſe of Yorke, begat the moſt royall Henrie the eight aforeſaid, in whom was the firſt union of the White roſe, and the Redde.

Calliope, one of the nine Muſes: to whom they aſſigne the honour of all poeticall invention, and the firſt glorie of the Heroical verſe. Other ſay, that ſhe is the Goddeſſe of Rethoricke: but by Virgill it is manifeſt, that they miſtake the thing. For there, in his Epigrams, that Art ſeemeth to be attributed to Polymnia, ſaying:

" Signat cuncta manu, loquiturque Polymnia geſtu."

Which ſeemeth ſpecially to be meant of Action, and Elocution, both ſpecial parts of Rethoricke: beſide that her name, which (as ſome conſtrue it) importeth great remembrance, containeth another part. But I holde rather with them, which call her Polymnia, or Polyhymnia, of her good ſinging.

Bay branches, be the ſigne of honour and victorie, and therefore of mightie conquerours worne in their triumphs, and eke of famous poets, as ſaith Petrarch in his Sonets.

" Arbor vittorioſa triomphale,
" Honor d' Imperadori et di Poeti, &c."

The Graces, be three ſiſters, the daughters of Iupiter, (whoſe names are Agalaia, Thalia, Euphroſyne: and Homer onely

addeth a fourth. ſ. Paſithea, otherwiſe called Charites, that is, thankes. Whom the poets fained to be goddeſſes of all beautie and comelineſſe, which therefore (as ſaith Theodontius) they make three, to weete, that men firſt ought to bee gracious and bountifull to other freely; then to receive benefits at other mens hands curteouſly; and thirdly, to requite them thankefully: which are three ſundrie actions in liberalitie. And Boccace ſaith, that they bee painted naked (as they were in deed on the tombe of C. Iulius Cæſar) the one having her backe towards us, and her face fromward, as proceeding from us: the other two toward us: noting double thanke to be due to us for the benefit we have done.

Deffly, finely and nimbly.

Soote, ſweete.

Meriment, mirth.

Bevie, a bevie of ladies, is ſpoken figuratively for a companie or a troup; the terme is taken of larkes. For they ſay a bevie of larkes, even as a covey of partridges, or an eye of pheſants.

Ladies of the lake, be Nymphes. For it was an old opinion among the auncient heathen, that of every ſpring and fountaine was a goddeſſe the Soveraigne. Which opinion ſtuck in the minds of men not many years ſithence, by meanes of certaine fine fablers, and loude lyers, ſuch as were the authors of King Arthure the great, and ſuch like, who tell many an unlawfull leaſing of the Ladies of the Lake, that is, the Nymphes. For the word Nymph in Greece, ſignifieth Well-water, or otherwiſe, a Spouſe or Bride.

Bedight, called or named.

Chloris, the name of a Nymph, and ſignifieth greenneſſe, of whom is ſaid, that Zephyrus the Weſterne wind being in love with her, and coveting her to wife, gave her for a dowrie the chiefdome and ſoveraintie of all flowres, and greene hearbs, growing on the earth.

Olives bene, the Olive was wont to be the enſigne of peace and quietnes, either for that it cannot be planted and pruned, and ſo carefully looked to as it ought, but in time of peace; or elſe for that the olive tree, they ſay, will not growe neare the Firre tree, which is dedicate to Mars the God of battaile, and uſed moſt for Speares, and other inſtruments of warre. Whereuppon is finely fained, that, when Neptune and Minerva ſtrove for the naming of the Citie of Athens, Neptune ſtriking the ground with his Mace, cauſed a horſe to come forth, that importeth war, but at Minervaes ſtroke ſprung out an Olive, to note that it ſhould be a nurſe of learning, and ſuch peaceable ſtudies.

Bind your, ſpoken rudely, and according to ſhepheards ſimplicitie.

Bring, all theſe be names of flowers. *Sops in wine*, a flower in colour much like to a Carnation, but differing in ſmell and quantitie. *Flowre delice*, that which they uſe to miſterme flowre deluce, being in Latine called *Flos delitiarum*.

A bellibone, or a bonnibel, homely ſpoken for a fair maid, or bonilaſſe.

Forſwonck, and forſwatt, overlaboured and ſunneburnt.

I ſaw Phœbus, the ſunne. A ſenſible narration, and a preſent view of the thing mentioned, which they call *Paronſia*.

Cynthia, the Moone, ſo called of *Cynthus* a hill, where ſhe was honoured.

Latonaes ſeede, was Apollo and Diana. Whom when as Niobe the Wife of Amphion ſcorned, in reſpect of the noble fruit of her wombe, namely her ſeaven ſonnes, and ſo many daughters; Latona, being therewith diſpleaſed, commaunded her ſonne Phœbus to ſlay all the ſonnes, and Diana all the daughters: whereat the unfortunate Niobe being ſore diſmaied, and lamenting out of meaſure, was fained by the Poets to be turned into a ſtone, upon the Sepulchre of her children: for which cauſe the Shepheard ſaith, he will not compare her to them, for feare of misfortune.

Now riſe, is the concluſion. For, having ſo decked her with prayſes and compariſons, he returneth all the thanke of his labour to the excellencie of her Maieſtie.

When damſins, A baſe reward of a clowniſh giver.

Yblent, Y, is a poeticall addition, *blent*, blinded.

EMBLEME.

This poeſie is taken out of Virgil, and there of him uſed in the perſon of Aeneas to his mother Venus, appearing to him in likenes of one of Dianaes damoſels; being there moſt divinely ſet forth. To which ſimilitude of divinity Hobbinoll comparing the excellencie of Eliſa, and being through the worthineſſe of Colins ſong, as it were, overcome with the hugeneſſe of his imagination, burſteth out in great admiration, (*O quam te memorem virgo!*) being otherwiſe unable, then by ſudden ſilence, to expreſſe the worthineſſe of his conceite. Whom Thenot anſwereth with another part of the like verſe, as confirming by his grant and approvance, that Eliſa is no whit inferiour to the Maieſtie of her, of whom the poet ſo boldly pronounced, *O dea certe*.

MAY.

AEGLOGA QUINTA.

ARGUMENT.

IN this fift Aeglogue, under the perſon of two Shepheards, Piers and Palinode, be repreſented two formes of Paſtours or Miniſters, or the Proteſtant and the Catholike; whoſe chiefe talke ſtandeth in reaſoning, whether the life of the one muſt be like the other; with whom having ſhewed, that it is daungerous to maintaine any felowſhip, or give too much credite to their colourable and fained good wil, he telleth him a tale of the Foxe, that, by ſuch a counterpoint of craftineſſe, deceyved and devoured the credulous Kidde.

PALINODE. PIERS.

PALINODE.

IS not thilke the mery moneth of May,
When love-lads maſken in freſh aray?

Arg. *In this fift Aeglogue*, &c.] From the circumſtance of Sports uſed on holidays, a relick of Popery, the poet takes occaſion to inveigh againſt the fraud and lazineſs of Romiſh Prieſts. Milton, in his *Lycidas*, has plainly imitated the manner of this Paſtoral. T. Warton.

As Milton imitated Spenſer, Spenſer appears to have imitated the ſentiments and language of the *Plowmans Tale*, which has been entitled "A complaint againſt the pride and covetouſneſs of the Clergy;" but of which we do not exactly know who was the author. See the notes on *April*, ver. 99. Todd.

Ver. 1. *Is not* thilke &c.] This is the original reading;

How falles it, then, wee no merrier beene,
Ylike as others, girt in gawdy greene?
Our bloncket liveries bene all to ſadde
For thilke ſame ſeaſon, when all is ycladde
With pleaſaunce; the ground with graſſe, the woods
With greene leaves, the buſhes with blooſming buds.
Youngthes folke now flocken in every where,
To gather May-buſkets and ſmelling brere;
And home they haſten the poſtes to dight,
And all the kirk-pillours eare day-light,

and E. K. has accordingly given us an explanation of *thilke*; yet the folio of 1611 reads "Is not *this* &c." And the modern editions follow it. TODD.

Ver. 5. ——————————— all to *ſad*,] So the old quartos read. And *All-to* is *completely* or *entirely*; an expreſſion often occurring in our old writers; and not diſcontinued, when Milton wrote his *Comus*; for he has the following phraſe, "*all-to* ruffled," ver. 380, which was converted by ſeveral modern editors into "all *too* ruffled," but judiciouſly re-admitted into the text, with an ample illuſtration of its ancient uſage, by Mr. Warton. The modern editors of Spenſer, here adopting the ſame ſuppoſed emendation, have likewiſe printed "all *too* ſad." TODD.

Ver. 6. ——————————— *when all is ycladde*
With pleaſaunce; *the ground with graſſe*, &c.] Compare F. Q. i. iv. 38. "With *pleaſaunce* of the breathing fields &c." TODD.

Ver. 9. *Youngthes*] See the note, *Nov.* ver. 20. TODD.

Ver. 10. ——— *May*-buſkets] *Buſket*, a diminutive, as E. K. obſerves; of *buſk*, a word familiar with Chaucer. See *Rom. R.* 54. edit. Urr.

"For there is nethir *buſke* nor hay
"In *May*, that it n'ill ſhroudid bene,
"And it with newe levis wrene."

Again, ibid. 102.

"The foune of briddis for to here,
"That in the *buſkis* ſingin clere." T. WARTON.

With hawthorne buds, and ſweete eglantine,
And girlonds of roſes, and ſoppes in wine.
Such merimake holy ſaints doth queme,
But wee here ſitten as drownde in dreme.

PIERS. For younkers, Palinode, ſuch follies fitte,
But wee tway bene men of elder witte.

PAL. Sicker this morowe, no lenger agoe,
I ſawe a ſhole of ſhepheardes outgoe
With ſinging, and ſhouting, and iolly chere:
Before them yode a luſtie tabrere,
That to the many a horn-pype playd,
Whereto they dauncen eche one with his mayd.
To ſee thoſe folks make ſuch iovyſaunce,
Made my heart after the pype to daunce:
Tho to the greene wood they ſpeeden hem all,
To fetchen home May with their muſicall;
And home they bringen in a royall throne,
Crowned as king; and his queene attone

Ver. 15. *Such merimake holy ſaints doth* queme,] That is, ſuch ſports *pleaſe* the ſaint to whom the church is dedicated. To *queme* is to *pleaſe*, as in Chaucer's *Prol. Rem. of Love*, ver. 69. edit. Urr.

"Thus he ſayith her huſband for to *queme*."

T. WARTON.

So *miſqueme* is uſed for *diſpleaſe*. See the Gloſſ. to Urry's edition of Chaucer. TODD.

Ver. 28. *To fetchen home May* &c.] See the old cuſtom of going a *maying*, &c. minutely illuſtrated, as it is alſo here, in Brand's *Obſervations on Bourne's Popular Antiquities*, p. 255. edit. 1777. TODD.

Ver. 29. *And home they bringen* &c.] There is the elleipſis of *him* [May] after *bringen*. T. WARTON.

Was Lady Flora, on whom did attend
A fayre flocke of faeries, and a freſh bend
Of lovely nymphes. (O that I were there,
To helpen the ladies their Maybuſh beare!)
Ah! Piers, bene not thy teeth on edge, to thinke
How great ſport they gaynen with little ſwinck?

PIERS. Perdie, ſo farre am I from envie,
That their ſondneſſe inly I pitie:
Thoſe faytours little regarden their charge,
While they, letting their ſheep runne at large,
Paſſen their time, that ſhould be ſparely ſpent,
In luſtihede and wanton meryment.
Thilke ſame bene ſhepheardes for the devils ſtedde,
That playen while their flockes be unfedde:

Ver. 32. ——— bend] *Bend*, a *band* or *knot*. It is uſed in its more literal ſenſe by Chaucer, *Rom. R.* 1079. edit. Urr.

"And with a *bende* of gold taſſiled." T. WARTON.

Ver. 36. ——— ſwinck?] *Labour*. The ſame ſubſtantive is uſed by Chaucer, *Prol. Cant. T.* 188. edit. Urr.

"Let Auſtin have his *ſwinke* to him reſerved."

The verb repeatedly occurs in the *Faerie Queene*. TODD.

Ver. 39. *Theſe* faytours &c.] *Faitours* are *deceivers, vagabond impoſtors*. See the F. Q. i. xii. 35. *Faytour* was probably drawn from Chaucer, *Tr. and Creſſ.* L. i. 927.

"Theſe *faytours* woldin ſpeke in general."

This word is exactly applied, in our author's ſenſe, in the *Plowmans Tale*, namely to the *Prieſts*, where it often occurs as the burden of many ſtanzas. Thus, v. 2089, &c.

"All ſuche *faitours* foule him bifall." T. WARTON.

Well it is ſeene their ſheepe bene not their owne,
That letten them runne at randon alone:
But they bene hyred for little pay
Of other, that caren as little as they,
What fallen the flocke, ſo they han the fleece,
And get all the gayne, paying but a peece.
I muſe, what account both theſe will make;
The one for the hire, which he doth take,
And th' other for leaving his Lordes taſke,
When great Pan account of ſhepheards ſhall aſke.

PAL. Sicker, now I ſee thou ſpeakeſt of ſpight,
All for thou lackeſt ſomdele their delight.
I (as I am) had rather be envied,
All were it of my foe, then ſonly pitied;

Ver. 46. ——— at randon] *Without direction.* See alſo F. Q. ii. iv. 7. This is the old word for *random*. Fr. *randon*, the ſwiftneſs or force of a ſtrong and violent ſtream; whence the phraſe, ſays Cotgrave, *Aller à la grand* RANDON, to goe very faſt, &c. The modern editions improperly read *random*. See G. Douglas's tranſlation of Virgil, *Æn.* 10.

——— "as thocht men hard the ſoun
"Of crannis crowping fleing in the are,
"With ſpedy fard *in randoun* here and thare."

And in other places. So, in the metrical romance of *Roberte the Devyll*:

"Another knyght thought Robert to aſſaylle:
"So yode they together with greate *raundone*." TODD.

Ver. 53. ——— *his* Lordes *taſke*,] So the edition of 1586 reads; *Lordes*, the Saxon genitive. Other editions read, *Lord's*. TODD.

Ver. 54. ——— ſhall *aſke*.] The edition of 1586 reads "*ſhould* aſke;" which ſome follow. TODD.

And yet, if neede were, pitied would be,
Rather then other ſhould ſcorne at me;
For pittied is miſhap that nas remedie,
But ſcorned bene deedes of fond foolerie.
What ſhoulden ſhepheards other things tend,
Then, ſith their God his good does them ſend,
Reapen the fruite thereof, that is pleaſure,
The while they here liven at eaſe and leaſure?
For, when they bene dead, their good is ygoe,
They ſleepen in reſt, well as other moe:
Tho with them wends what they ſpent in coſt,
But what they left behinde them is loſt.
Good is no good, but if it be ſpend;
God giveth good for none other end.

PIERS. Ah! Palinode, thou art a worldes child:
Who touches pitch, mought needs be defilde;
But ſhepheards (as Algrind uſed to ſay)
Mought not live ylike as men of the laye.
With them it fits to care for their heire,
Enaunter their heritage doe impaire:
They muſt provide for meanes of maintenaunce,
And to continue their wont countenaunce:

Ver. 75. ——— Algrind] *Archbiſhop* GRINDAL. See the Life of the Poet. TODD.

Ver. 77. *With them it* fits] *Sits* is *becomes*: And is frequently ſo uſed in our elder poetry. See Mr. Upton's note on the word, F. Q. i. i. 30. Hughes has here converted it into *fits*, which all other modern editions have followed. TODD.

But ſhepheard muſt walke another way,
Sike worldly ſovenance he muſt for-ſay.
The ſonne of his loines why ſhould he regard
To leave enriched with that he hath ſpard?
Should not thilke God, that gave him that good,
Eke cheriſh his child, if in his waies he ſtood?
For if he miſlive in leudneſs and luſt,
Little bootes all the wealth, and the truſt,
That his father left by inheritaunce;
All will be ſoon waſted with miſgovernaunce:
But through this, and other their miſcreaunce,
They maken many a wrong cheviſaunce,
Heaping up waves of wealth and woe,
The flouds whereof ſhall them overflow.
Sike mens follie I cannot compare
Better then to the apes fooliſh care,
That is ſo enamoured of her young one,
(And yet, God wote, ſuch cauſe had ſhee none,)
That with her hard hold, and ſtraight embracing,
Shee ſtoppeth the breath of her youngling.

Ver. 83. ——————— *why* ſhould he *regard*,] So the folio of 1611 has corrected the paſſage. It was before, "why *he ſhould* regard." TODD.

Ver. 91. ——————— miſcreaunce,] *Diſpraiſe or unbelief*, ſays E. K.—It is the old French word *meſcreance*, which Cotgrave interprets *miſcreancie*, miſbelief, &c. TODD.

Ver. 92. ——————— cheviſaunce,] *Bargain*, as in Chaucer, *Shipm. T.* 2897, edit. Urr. Of a merchant:

"That nedis muſt he make a *cheveſaunce*."

Again, ibid. 2889.

"For that I to him ſpake of *cheveſaunce*." T. WARTON.

So oftentimes, when as good is meant,
Evil enſueth of wrong entent.
The time was once, and may again returne,
(For ought may happen, that hath been beforne,)
When ſhepheards had none inheritaunce,
Ne of land nor fee in ſufferaunce,
But what might ariſe of the bare ſheepe,
(Were it more or leſſe) which they did keepe.
Well ywis was it with ſhepheards thoe:
Nought having, nought feared they to forgoe;
For Pan himſelfe was their inheritaunce,
And little them ſerved for their maintenaunce.
The ſhepheards God ſo well them guided,
That of nought they were unprovided;
Butter enough, honny, milke, and whay,
And their flockes fleeces them to araye:
But tract of time, and long proſperitie,
(That nource of vice, this of inſolencie,)
Lulled the ſhepheards in ſuch ſecuritie,
That, not content with loyall obeyſaunce,
Some gan to gape for greedie governaunce,
And match them ſelfe with mightie potentates,

Ver. 122. *And match them* ſelfe &c.] So the old quartos read. The folios, and modern editions, *themſelves*. But Spenſer, in this inſtance, might perhaps be thinking of Chaucer's practice, which is that of applying the pronoun or pronominal adjective *ſelf* both to the plural as well as the ſingular number; as "*hem* SELF" for *they* SELF, or, as we uſually ſay, *themſelves*. See Tyrwhitt's Eſſay on the Language and Verſif. of Chaucer,

Lovers of lordſhip, and troublers of ſtates:
Tho gan ſhepheards ſwaines to looke aloft,
And leave to live hard, and learne to ligge ſoft:
Tho, under colour of ſhepheards, ſomewhile
There crept in wolves, full of fraud and guile,
That often devoured their owne ſheepe,
And often the ſhepheards that did hem keep:
This was the firſt ſourſe of ſhepheards ſorow,
That now nill be quitt with baile nor borow.

PAL. Three thinges to beare bene very burdenous,
But the fourth to forbeare is outragious:
Wemen, that of loves longing once luſt,
Hardly forbearen, but have it they muſt:

ed. ſupr. p. 24. By degrees, ſays Mr. Tyrwhitt, a cuſtom was introduced of annexing *ſelf* to pronouns in the ſingular number only, and *ſelves* to thoſe in the plural. TODD.

Ver. 123. *Lovers of* lordſhip,] *Sovereignty*. So the old quartos read. The folios and the modern editions, *Lordſhips*. TODD.

Ver. 131. ——————— baile *nor* borow.] *Bail* nor *pledge*. The word *borrow* is often uſed in this ſenſe by Chaucer. See *Troil. and Creſſ.* L. ii. 963. edit. Urr.

——— " ſhe laid her faith to *borow*."

Again, *Rom. R.* 7309.

" For, though ye *borowes* take of me,
" The ſikerer ſhall ye nevir be
" For hoſtagis, &c."

And in other places. In the old Morality of *Every-Man*, the word is uſed as a verb in the ſenſe of *redeem* or *releaſe*. See Hawkins's Orig. of the Drama, vol. i. 58. Contrition is thus deſcribed:

" It is a gament of ſorowe;
" Fro payne it wyll you *borowe*." TODD.

So when choler is inflamed with rage,
Wanting revenge, is hard to aſſwage:
And who can counſell a thirſtie ſoule,
With patience to forbeare the offred bowle?
But of all burdens, that a man can beare,
Moſt is, a fooles talke to beare and to heare.
I weene the geaunt has not ſuch a weight,
That beares on his ſhoulders the heavens height.
Thou findeſt fault where nys to be found,
And buildeſt ſtrong warke upon a weake ground:
Thou rayleſt on right withouten reaſon,
And blameſt hem much for ſmall encheaſon.
How ſhoulden ſhepheardes live, if not ſo?
What? ſhould they pynen in payne and woe?
Nay, ſay I thereto, by my dear borrowe,
If I may reſt, I nill live in ſorrowe.
Sorrowe ne neede be haſtened on,
For he will come, without calling, anone.
While times enduren of tranquillitie,
Uſen we freely our felicitie;

Ver. 147. ——————— encheaſon.] *Occaſion.* So Chaucer, *Tr. and Creſſ.* L. i. 349.

"And yet if ſhe for other *encheſon*
"Be wroth—" T. WARTON.

Ver. 148. *How* ſhoulden &c.] So the quartos read. The reſt, "How *woulden* &c." TODD.

Ver. 150. *Nay*, ſay *I thereto*, &c.] This is the emendation made by the folio of 1611. The quartos read, "Nay *ſayd* I &c." TODD.

For, when approchen the ſtormie ſtowres,
We mought with our ſhoulders bear off the ſharp ſhowres;
And, ſooth to ſayne, nought ſeemeth ſike ſtrife,
That ſhepheards ſo witen eche others life,
And layen her faults the worlds beforne,
The while their foes done eache of hem ſcorne.
Let none miſlike of that may not be mended;
So conteck ſoone by concord mought be ended.

PIERS. Shepheard, I liſt no accordaunce make
With ſhepheard, that does the right way forſake;
And of the twaine, if choiſe were to me,
Had lever my foe then my friend he be;
For what concord han light and darke ſam?

Ver. 159. ——— witen] *Blame.* This is the original reading; but the folio of 1611 has converted it into *twiten*, which the modern editions have followed. *Wite* is from the Anglo-Sax. *pitan*, *culpare*, as the Gloſſaries to the edition of G. Douglas's Virgil in 1710, and of Urry's Chaucer, inform us. The verb occurs in F. Q. ii. xii. 16, and in other places of the ſame poem. The ſubſtantive *wite*, that is, *blame* or *puniſhment*, is uſed by Chaucer, *Chan. Yem. Tale*, 16421. edit. Tyrwhitt: "And but I do, let me have the *wite*." It is alſo uſed by G. Douglas, ed. ſupr. p. 9. ver. 40. TODD.

Ver. 160. *And layen* her *faultes* &c.] Such is the original reading; *her* for *their*, according to Chaucer. See E. K.'s remark on this expreſſion. See alſo the notes on *her*, F. Q. ii. x. 26. The folio of 1611 and modern editions reject the old word, and read *their*. TODD.

Ver. 163. —— conteck] *Conteſt.* See the note on this word, F. Q. iii. i. 64. T. WARTON.

Ver. 168. *For what concord* &c.] See II. *Cor.* vi. 14. TODD.

Or what peace has the lion with the lambe?
Such ſaitors, when theyr falſe hearts bene hidde,
Will doe as did the Foxe by the Kidde.
PAL. Now, Piers, of fellowſhip, tell us that ſaying;
For the lad can keep both our flockes from ſtraying.
PIERS. Thilke ſame Kidde (as I can well deviſe)
Was too very fooliſh and unwiſe;
For on a time, in ſommer ſeaſon,
The Gate her dame, that had good reaſon,
Yode forth abroad unto the greene wood,
To brouze, or play, or what ſhe thought good:
But, for ſhe had a motherly care
Of her young ſonne, and wit to beware,

Ver. 169. *Or what peace* &c.] The quarto of 1586 corruptly reads "Or what peace *was* &c." The folio of 1611 reſtored the original reading. TODD.

Ver. 177. *The* Gate] Northernly ſpoken, ſays E. K., to turn *o* into *a*. The original reading is *Gate*; and yet, notwithſtanding E. K.'s remark, the folio of 1611 has printed it *Goat* and retained the obſervation which decides it to be *Gate*. The modern editions have followed the ſuppoſed emendation. But I follow the genuine text. *Gait* is the Scottiſh ſpelling of *goat*. See *Two Ancient Scottiſh Poems*, edited, with very valuable remarks, by John Callander, Eſq; Edinb. 1782. p. 109. "*Gaits*, goats. Sax. *geit*, *gat*; Iſl. *geit*, capra; Goth. *gateins*, hædus.—Gibſon.—This [*gaits*] is one of the many examples where the Scots have retained the orthography and pronunciation of the mother language, more exactly than the Engliſh." TODD.

She ſet her youngling before her knee,
That was both freſh and lovely to ſee,
And full of favour as Kidde mought be.
His vellet head began to ſhoote out,
And his wreathed horns gan newly ſprout;
The bloſſomes of luſt to bud did beginne,
And ſpring forth ranckly under his chinne.
"My Sonne," (quoth ſhe, and with that gan weepe;
For carefull thoughtes in her heart did creepe;)
"God bleſſe thee, poore Orphane! as he mought me,
And ſend thee ioy of thy iollitie.
Thy father," (that worde ſhe ſpake with payne,
For a ſigh had nigh rent her heart in twaine,)
"Thy father, had he lived this day,
To ſee the braunche of his body diſplaye,
How would he have ioyed at this ſweete ſight?
But ah! falſe Fortune ſuch ioy did him ſpight,
And cut off his dayes with untimely woe,
Betraying him into the traynes of his foe.
Now I, a wailefull widowe behight,
Of my olde age have this one delight,

Ver. 185. *His vellet head*] His *velvet* head. *Vellet* is the ancient orthography, from the Fr. *velou, velouette.* See *velouettes* in Chaucer, *Cant. T.* 10958. ed. Tyrwhitt, who refers to Du Cange in V. *Villoſa, Velluetum.* TODD.

Ver. 186. ——— *wreathed*] The quarto of 1586 has converted this word into *wretched.* The folio of 1611 has reſtored the original reading. TODD.

To ſee thee ſucceede in thy fathers ſteade,
And flouriſh in flowres of luſtihead;
For even ſo thy father his head upheld,
And ſo his hauty hornes did he weld."
Tho marking him with melting eyes,
A thrilling throbbe from her heart did ariſe,
And interrupted all her other ſpeeche
With ſome olde ſorowe that made a new breache;
Seemed ſhe ſaw in her younglings face
The old lineaments of his fathers grace.
At laſt her ſolein ſilence ſhe broke,
And gan his new-budded beard to ſtroke.
" Kiddie, (quoth ſhe) thou kenſt the great care
I have of thy health and thy welfare,
Which many wilde beaſtes liggen in waite
For to entrap in thy tender ſtate:
But moſt the Foxe, maiſter of colluſion;
For he has vowed thy laſt confuſion.
Forthy, my Kiddie, be rulde by me,
And never give truſt to his trecheree;
And, if he chaunce come when I am abroade,
Sperre the yate faſt, for fear of fraude;

Ver. 219. ——— *the Foxe,*] It is worth remarking, that ſeveral books were written in and preceding the time of Spenſer, in which Rome is particularly called the *Fox*. Such were, " The Hunting of the Romiſh Foxe," " Yet a Courſe at the Romyſhe Foxe," &c. &c. TODD.

Ver. 220. *For he* has *vowed*] This is the original reading, which the quarto of 1586 converted into " *was* vowed," and which the folio of 1611 reſtored. TODD.

Ver. 224. Sperre *the* yate *faſt,*] To *ſpeer*, or *ſpar*, is to

Ne for all his worſt, nor for his beſt,
Open the dore at his requeſt."

So ſchooled the Gate her wanton ſonne,
That anſwer'd his mother, All ſhould be done.
Tho went the penſive damme out of dore,
And chaunſt to ſtomble at the threſhold flore;
Her ſtombling ſteppe ſomewhat her amazed,
(For ſuch, as ſignes of ill lucke, bene diſpraiſed;)
Yet forth ſhe yode, thereat half agaſt;
And Kiddie the dore ſperred after her faſt.
It was not long, after ſhe was gone,
But the falſe Foxe came to the dore anone;
Not as a foxe, for then he had be kend,
But all as a poore pedler he did wend,
Bearing a truſſe of triſles at his backe,
As bells, and babes, and glaſſes, in his packe:
A biggen he had got about his braine;
For in his headpeace he felt a ſore paine:
His hinder heele was wrapt in a clout,
For with great cold he had got the gout:

ſtſten, ſhut, &c. And *yate* is the northern word for *gate*. Compare F. Q. v. x. 37. So Chaucer, *Troil. and Creſſ.* L. v. 531. edit. Urr.

——— "he ſaw her *doris ſperrid* all."

And Skelton, *Crowne of Lawrell*, Poems, edit. 1736. p. 54.

"Whan the ſtede is ſtolen *ſparre* the ſtable *dur*."

So likewiſe in *Adagia Scotica* &c. "A man may *ſpeir* the *gate* to Rome." Again: "Many man *ſpeirs* the *gate* he kens full well." And, in the Yorkſhire Gloſſary of 1697, "to *ſpear* the *deaur*, is to *ſhut* the *door*." TODD.

Ver. 240. *As belles, and babes,*] The folios and modern editions read "As bells, and *babies*, &c." TODD.

There at the dore he caſt me downe his pack,
And layd him downe, and groned, "Alack! alack!
Ah! dear Lord! and ſweet Saint Charitee!
That ſome good body would once pitie mee!"
Well heard Kiddie all this ſore conſtraint,
And lengd to know the cauſe of his complaint;
Tho, creeping cloſe behinde the wickets clinck,
Privily he peeped out through a chinck,
Yet not ſo privily but the Foxe him ſpyed;
For deceitfull meaning is double-eyed.
"Ah! good young Maiſter" (then gan he crye)
"Jeſus bleſſe that ſweete face I eſpye,
And keep your corpſe from the carefull ſtounds
That in my carrion carcas abounds."
The Kidd, pittying his heavineſſe,
Aſked the cauſe of his great diſtreſſe,
And alſo who, and whence that he were.

Ver. 247. ——————— *ſweet Saint Charitie,*] The common oath of the Catholicks, ſays E. K.—This ſaint is often introduced in our old poetry. Thus, in the ancient Morality of *Every-Man*, Hawkins's Orig. of Eng. Drama, vol. i. p. 41.

"Shewe me, for *ſaint Charite,*
"Sholde I not come agayne ſhortly?"

Again, ibid. p. 48.

"Therfore I praye you, go thyder with me
"To helpe to make myn accounte, for *ſaint Charitye.*"

So likewiſe in *Gammer Gurtons Needle*, ib. p. 214.

— "help me to my neele for Gods ſake, and *ſaint Charitie.*"

This ſaint is alſo Ophelia's adjuration in *Hamlet:*

"By Gis, and by *ſaint Charity*, &c." TODD.

Tho he, that had well ycond his lere,
Thus medled his talke with many a teare:
" Sicke, ſicke, alas! and little lacke of dead,
But I be relieved by your beaſtlyhead.
I am a poore ſheepe, albe my colour donne,
For with long travaile I am brent in the ſonne;
And if that, my grandſire me ſayd, be true,
Sicker, I am very ſybbe to you;
So be your goodlihead do not diſdaine
The baſe kinred of ſo ſimple ſwaine.
Of mercy and favour then I you pray,
With your ayde to foreſtall my nere decay."
Tho out of his packe a glaſſe he tooke,
Wherein while Kiddie unwares did looke,
He was ſo enamored with the newell,
That nought he deemed deare for the iewell:
Tho opened he the dore, and in came
The falſe Foxe, as he were ſtarke lame:

Ver. 267. *For with* long *travaile* &c.] Hughes reads *longer*, and ſubſequent editions conform to the miſtake. TODD.

Ver. 269. ——— ſybbe] *Related.* Sax. ſyb. So, in Chaucer's *Tale of Melibeus*, edit. Tyrwhitt. " And though ſo be that youre kinrede be more ſtedefaſt and ſiker than the kin of your adverſaries, yet natheles your kinrede is but a fer kinrede; they ben but litel *ſibbe* to you, and the kin of youre enemies ben nigh *ſibbe* to hem." So likewiſe, in Skelton's *Elinour Rumming*, Poems, edit. 1736. p. 126.

" She is a tonniſhe gyb:
" The devell and ſhe be *ſib*."

See alſo F. Q. iii. iii. 26. TODD.

Ver. 270. ——— *goodlihead*] The quarto of 1586 has converted this word into *godlyhead*. The folio of 1611 reſtored the original reading. TODD.

His tayle he clapt betwixt his legs twayne,
Leſt he ſhould be deſcried by his trayne.
Being within, the Kidde made him good glee,
All for the love of the glaſſe he did ſee.
After his chere, the pedler can chat,
And tell many leaſinges of this and that,
And how he could ſhew many a fine knack;
Tho ſhewed his ware and opened his packe,
All ſave a bell, which he left behinde
In the baſket for the Kidde to finde;
Which when the Kidde ſtouped downe to catch,
He popt him in, and his baſket did latch;
Ne ſtayed he once the dore to make faſt,
But ranne away with him in all haſt.
Home when the doubtfull damme had her hide,
She mought ſee the dore ſtand open wide;
All agaſt, lowdly ſhe gan to call
Her Kidde; but he nould aunſwere at all:
Tho on the flore ſhe ſaw the merchaundiſe
Of which her ſonne had ſette too deere a priſe.
What help! her Kidde ſhe knew well was gone:
She weeped, and wayled, and made great mone.
Such end had the Kidde, for he nould warned be
Of craft, coloured with ſimplicitie;
And ſuch end, perdie, does all hem remayne,
That of ſuch falſers friendſhip bene fayne.

Ver. 284. ——— *can*] The modern editions corruptly read *gan*. See F. Q. i. i. 8, i. iv. 46, &c. Todd.

PAL. Truely, Piers, thou art beſide thy wit,
Furtheſt fro the marke, weening it to hit.
Now, I pray thee, let me thy tale borowe
For our Sir John, to ſay to-morowe
At the kerke when it is holiday;
For well he meanes, but little can ſay.
But, and if foxes bene ſo craftie as ſo,
Much needeth all ſhepheards hem to know.

PIERS. Of their falſhode more could I recount,
But now the bright ſunne gynneth to diſmount;

Ver. 309. ——— *Sir John,*] A Popiſh Prieſt, ſays E. K.—And ſo the Popiſh prieſt is deſcribed in *Yet a courſe at the Romyſhe foxe*, &c. 12mo. printed at Zurik in 1543. fol. 54. b. "The enchyridion of Eckius that impudent proctour of antichriſt offendeth yow nothynge at all. Yet cōtayneth yt all doctryne of deuylyſhneſſe, as the popes auctoryte, &c. Euerye where ys thys boke ſought and enquyred for i cyte, markett, and feyer. Euerye *ſer Johan* muſt haue yt that can rede, to make hym therwith a Chriſten curate, a good ghoſtlye father, and a catholyck member of holy churche. Verye fewe *popyſhe preſtes* within my lordes dyoceſe are at thys ſame houre without yt, &c." TODD.

Ver. 311. ——— *can* ſay.] As in Milton's *Lycidas*, ver. 129.

"Beſides what the grim wolf with privy paws
"Daily devours apace, and nothing *ſed.*"

The verb *ſay* was a technical term for the performance of divine ſervice, as in *Albions England*, B. ix. Ch. 53. p. 238. edit. 1602. He is ſpeaking of ignorant enthuſiaſts intruding into the churches, and, in contempt of order, praying after their own way:

"Each ſot impugning order *ſaith*, and doth his fantaſie;
"Our booke of Common Prayer, though moſt found diuinitie,
"They will not reade; nor can they preach, yet vp the pulpit towre,
"There making tedious preachments &c." T. WARTON.

And, for the deawie night now doth nye,
I hold it beſt for us home to hye. 317

Ver. 316. ——————— *now* doth *nye*,] That is, now doth *advance*. The word *nye* is a verb, and is ſo uſed in *March*, ver. 4.

" The ioyous time now *nigheth* faſt."

Yet the folio of 1611 has altered the original reading, and gives " now *draw'th* nie." The ſubſequent editions have all admitted the errour into the text. TODD.

PALINODES EMBLEME.

Pas men apiſtos apiſtei.

PIERS HIS EMBLEME.

Tis d'ara piſtis apiſto;

GLOSSE.

Thilke, this ſame moneth. It is applied to the ſeaſon of the moneth, when all men delight themſelves with pleaſaunce of fields, and gardens, and garments.

Bloncket liveries, gray coats.

Yclad, arrayed, Y, redoundeth, as before.

In every where, a ſtrange, yet proper kind of ſpeaking.

Buſkets, a diminutive, ſ. little buſhes of hawthorne.

Kirke, Church.

Queme, pleaſe.

A ſhole, a multitude, taken of fiſh, whereof ſome going in great companies, are ſaid to ſwim in a ſhole.

Yode, went.

Iouiſſaunce, Ioy.

Swinck, labour.

Inly, entirely.

Faitours, vagabonds.

Great Pan, is Chriſt, the very God of all ſhepheards, which calleth himſelfe the great and good ſhepheard. The name is moſt rightly (methinkes) applied to him; for Pan ſignifieth all,

or omnipotent, which is only the Lord Ieſus. And by that name (as I remember) he is called of Euſebius, in his fifth booke *De Preparat. Evange.* who thereof telleth a proper ſtorie to that purpoſe. Which ſtorie is firſt recorded of Plutarch, in his Booke of the ceaſing of miracles: and of Lavatere tranſlated, in his booke of walking ſpirits. Who ſayth, that about the ſame time that our Lorde ſuffered his moſt bitter paſſion, for the redemption of man, certaine perſons ſayling from Italie to Cyprus, and paſſing by certaine iles called Paxæ, heard a voyce calling aloud Thamus, Thamus, (now Thamus was the name of an Aegyptian, which was Pylote of the ſhip,) who, giving eare to the crie, was bidden, when he came to Palodes, to tell that the great Pan was dead: which hee doubting to doe, yet for that when hee came to Palodes, there ſuddenly was ſuch a calme of winde, that the ſhip ſtoode ſtill in the ſea unmooved, he was forced to crie aloude, that Pan was dead: wherewithall there was heard ſuch piteous outcries, and dreadfull ſhriking, as hath not beene the like. By which Pan, though of ſome bee underſtoode the great Sathanas, whoſe kingdome was at that time by Chriſt conquered, the gates of hell broken up, and death by death delivered to eternall death, (for at that time, as hee ſayth, all Oracles furceaſed, and enchaunted ſpirites, that were woont to delude the people thenceforth held their peace:) and alſo at the demaund of the Emperor Tiberius, who that Pan ſhould be, anſwer was made him by the wiſeſt and beſt learned, that it was the ſonne of Mercurie and Penelope: yet I thinke it more properly meant of the death of Chriſt, the only and verie Pan, then ſuffering for his flocke.

I as I am, ſeemeth to imitate the common proverbe, *Malim invidere mihi omnes, quàm miſereſcere.*

Nas, is a ſyncope, for *nehas*, or *has not*: as *nould* for *would not*.

Tho with them, doth imitate the Epitaph of the ryotous king Sardanapalus, which he cauſed to be written on his tombe in Greeke: which verſes be thus tranſlated by Tullie.

" Hæc habui quæ edi, quæque exaturata libido
" Hauſit, at illa manent multa ac præclara relicta."

Which may thus be turned into Engliſh.

" All that I eat did I ioy, and all that I greedily gorged:
" As for thoſe many goodly matters left I for others.

Much like the Epitaph of a good old Earle of Devonſhire, which though much more wiſedome bewrayeth then Sardanapalus, yet hath a ſmacke of his ſenſuall delights and beaſtlineſſe: the rimes be theſe:

" Ho, ho, who lies here?
" I the good Earle of Devonſhire,
" And Mauld my wife that was full deare:
" We lived togithir lv. yeare.
" That we ſpent, we had:
" That we gave, we have:
" That we left, we loſt."

Algrind, the name of a ſhepheard.

Men of the lay, Laymen.

Exaunter, leaſt that.

Sovenance, remembrance.

Miſcreance, diſpraiſe, or miſbeleefe.

Chevisaunce, ſometime of Chaucer uſed for gaine: ſometime of other for ſpoile, or bootie, or enterpriſe, and ſometime for chiefedome.

Pan himſelfe, God, according as is ſaid in Deuteronomie, that, in diviſion of the land of Canaan to the tribe of Levi, no portion of heritage ſhould be allotted, for God himſelfe was their inheritance.

Some gan, meant of the pope, and his antechriſtian prelates, which uſurpe a tyrannicall dominion in the Church, and with Peters counterfeit keyes open a wide gate to all wickedneſſe and inſolent government. Nought here ſpoken, as of purpoſe to denie fatherly rule and governance (as ſome maliciouſly of late have done, to the great unreſt and hindrance of the Church,) but to diſplay the pride and diſorder of ſuch, as, in ſtead of feeding their ſheep, in deed feed of their ſheepe.

Sourſe, wellſpring and originall.

Borrow, pledge or ſuretie.

The Geaunt, is the great Atlas, whom the poets feigne to be a huge Giant, that beareth heaven on his ſhoulders: being in deed a marvellous high mountain in Mauritania, that now is Barbarie, which to mans ſeeming pearceth the cloudes, and ſeemeth to touch the heavens. Other thinke, and they not amiſſe, that this fable was meant of one Atlas king of the ſame country, who (as the Greekes ſay) did firſt finde out the hidden courſes of the ſtarres, by an excellent imagination; wherefore the poets feigned, that hee ſuſtained the firmament on his ſhoulders: Many other coniectures needleſſe be tolde hereof.

Warke, worke.

Encheaſon, cauſe, occaſion.

Dear borow, that is our Saviour, the common pledge of all mens debts to death.

Wyten, blame.

Nought ſeemeth, is unſeemly.

Conteek, ſtriſe, contention.
Her, their, as uſeth Chaucer.
Han, for have.
Sam, togither.

This tale is much like to that in Aeſops fables, but the cataſtrophe and ende is farre different. By the Kidde may bee underſtoode the ſimple ſort of the faithfull and true Chriſtians. By his damme Chriſt, that hath alreadie with carefull watchwords (as here doth the Gote) warned her little ones, to beware of ſuch doubling deceit. By the Fox, the falſe and faithleſſe Papiſts, to whom is no credit to be given, nor felowſhip to be uſed.

The Gate, the Gote: Northrenly ſpoken, to turne O into A.
Yode, went: aforeſaid.
Shee ſet, a figure called *Fictio*, which uſeth to attribute reaſonable actions and ſpeaches to unreaſonable creatures.
The bloſſomes of luſt, be the yong and moſſie haires, which then beginne to ſprout and ſhoote forth, when luſtfull heat beginneth to kindle.
And with, a very poeticall pathos.
Orphane, a yongling or pupill, that needeth a tutor or governour.
That word, a patheticall parentheſis, to encreaſe a carefull hyperbaton.
The braunch, of the fathers bodie, is the childe.
For even ſo, alluded to the ſaying of Andromache to Aſanius in Virgil.

" Sic oculos, ſic ille manus, ſic ora ferebat."

A thrilling throb, a pearcing ſigh.
Liggen, lie.
Maiſter of colluſion, f. coloured guile, becauſe the Foxe, of all beaſts, is moſt wilie and craftie.
Sparre the yate, ſhut the doore.
For ſuch, the Gotes ſtumbling is here noted as an evil ſigne. The like to be marked in all hiſtories: and that not the leaſt of the Lorde Haſtings in King Richard the third his daies. For, beſide his daungerous dreame (which was a ſhrewd propheſie of his miſhap that folowed) it is ſaid, that in the morning riding toward the tower of London, there to ſit upon matters of counſell, his horſe ſtumbled twiſe or thriſe by the way: which of ſome, that riding with him in his company were privy to his neare deſtinie, was ſecretly marked, and afterward noted for memorie of his great miſhap that enſued. For being then as merrie as man might be, and leaſt doubting any mortal danger, he was, within two houres after, of the tyrant put to a ſhamfull death.

As belles, by ſuch trifles are noted, the reliques and rags of popiſh ſuperſtition, which put no ſmall religion in belles, and babies, ſ. Idoles, and glaſſes, ſ. Paxes, and ſuch like trumperies.

Great cold, for they boaſt much of their outward patience, and voluntary ſuffierance, as a worke of merit and holy humbleneſſe.

Sweet S. Charitie, the Catholiques common othe, and onely ſpeach, to have charitie alwayes in their mouth, and ſometime in their outward actions, but never inwardly in faith and godly zeale.

Chincke, a keyhole: whoſe diminutive is clicket, uſed of Chaucer for a key.

Stounds, fittes: aforeſaid.

His lere, his leſſon.

Medled, mingled.

Beaſtlihead, a greeting to the perſon of a beaſt.

Sibbe, a kinne.

Newell, a newe thing.

To foreſtall, to prevent.

Glee, cheare: aforeſaid.

Deare a price, his life which he loſt for thoſe toyes.

Such end, is an Epiphonema, or rather the moral of the whole tale, whoſe purpoſe is to warn the Proteſtant to beware, how he giveth credit to the unfaithfull Catholique: wherof we have dayly proofes ſufficient, but one moſt famous of all practiſed of late yeares by Charles the ninth.

Faine, glad or deſirous.

Our ſir Iohn, a Popiſh prieſt. A ſaying fit for the groſneſſe of a ſhepheard, but ſpoken to taunte unlearned prieſts.

Diſmount, deſcend or ſet.

Nyc, draweth neere.

EMBLEME.

Both theſe Emblemes make one whole Hexametre. The firſt ſpoken of Palinode, as in reproach of them that be diſtruſtfull, is a peece of Theognis verſe, intending, that who doth moſt miſtruſt is moſt falſe. For ſuch experience in falſhood breedeth miſtruſt in the minde, thinking no leſſe guile to lurke in others then in himſelfe. But Piers thereto ſtrongly replieth with an other peece of the ſame verſe, ſaying, as in his former fable, what faith then is there in the faithleſſe? For if faith be the ground of Religion, which faith they daily falſe, what hold is there of their religion? And this is all that they ſay.

IUNE.

AEGLOGA SEXTA.

ARGUMENT.

THIS Aeglogue is wholly vowed to the complayning of Colins ill ſucceſſe in his love. For being (as is aforeſaid) enamored of a country laſſe Roſalind, and having (as ſeemeth) found place in her heart, hee lamenteth to his deare friend Hobbinoll, that he is now forſaken unfaithfully, and in his ſteade Menalcas another ſhepheard received diſloyally. And this is the whole Argument of this Aeglogue.

HOBBINOLL. COLIN CLOUT.

HOBBINOLL.

LO! Colin, here the place whoſe pleſaunt ſyte
From other ſhades hath weand my wandring minde,
Tell mee, what wants mee here to worke delyte?
The ſimple ayre, the gentle warbling winde,
So calme, ſo coole, as no where elſe I finde;
The graſſie grounde with daintie dayſies dight,

ARG. *This Aeglogue* &c.] This is one of the moſt poetical and elegant of the Paſtorals. T. WARTON.

Ver. 1. ——————— ſyte] *Situation.* The edition of 1586 improperly reads *fight*, which ſucceeding editions have alſo adopted. TODD.

The bramble buſh, where byrdes of every kinde
To the waters fall their tunes attemper right.

Col. O happie Hobbinoll, I bleſſe thy ſtate,
That Paradiſe haſt founde which Adam loſt:
Here wander may thy flocke early or late,
Withouten dread of wolves to bene ytoſt;
Thy lovely layes here maiſt thou freely boſte:
But I, unhappie Man! whom cruell Fate
And angrie gods purſue from coſte to coſte,
Can no where finde to ſhroude my luckleſſe pate.

Ver. 8. *To the waters fall* &c.] So the ſhepherd's boy "tuned his lay *unto the waters fall*," April v. 36. Browne, who often imitates Spenſer with great elegance, thus relates the argument of Song iii. B. i. *Brit. Paſt.* ed. 1616.

"The ſhepheards ſwain here ſinging on
"Tels of the cure of Doridon;
"And then *vnto the waters fals*
"Chaunteth the ruſticke paſtorals." Todd.

Ibid. ——————— attemper] *Attemper*, or *temper*, in this ſenſe is diſuſed at preſent; though both ſeem commodious words for poetry. Thus Milton, in *Lycidas:*

"Mean while the rural ditties were not mute,
"*Temper'd* to th' oaten flute."

And Fletcher, *Purp. Iſl.* C. ix. ſt. 3.

"Hear'ſt how the larks give welcome to the day,
"*Tempring* their ſweeteſt notes unto thy lay."

T. Warton.

Temper is uſed in this ſenſe by the Italian writers. See the notes on Milton's *Par. L.* B. vii. 598, and on *Lycidas*, ver. 33, edit. 1801. Todd.

Ver. 9. *O happie Hobbinoll*, &c.] This ſtanza is much in the ſtile of the firſt ſpeech of Melibœus to Tityrus, in Virgil's firſt Eclogue. T. Warton.

Ver. 16. ——————*ſhroude*] The word is miſprinted, in moſt of the old editions, *ſhouder*. Todd.

Ibid. ——————————— pate.] *Pate* was not a ludicrous or illiberal word formerly. It occurs in our tranſlation of the Pſalms: "His wickedneſs ſhall fall on his own *pate*," Pſ. vii. 17. T. Warton.

Hob. Then, if by mee thou liſt adviſed bee,
Forſake the ſoyle that ſo doth thee bewitch;
Leave mee thoſe hilles where harbrough nis to ſee,
Nor holy-buſh, nor brere, nor winding ditch;
And to the dales reſort, where ſhepheards ritch,
And fruitfull flocks, bene every where to ſee:
Here no night-ravens lodge, more black then pitch,
Nor elviſh ghoſts, nor gaſtly owles doe flee;

But friendly Faeries, met with many Graces,
And lightfoote Nymphes, can chace the lingring Night
With heydeguyes, and trimly trodden traces,
Whilſt Syſters Nyne, which dwell on Parnaſſe hight,

Ver. 19. ——— *harbrough*] This word *harbrough*, or *herbrough*, is mentioned in the Gloſſary to Urry's Chaucer as ſignifying an *inn*, a *lodging*. The ſenſe therefore is, Where you can ſee no habitation, no holly-buſh, &c. Todd.

Ibid. ——— nis] *Ne is*, that is, *is not*. See the note on *nill*, F. Q. i. iii. 43. *Nis* is thus uſed by Chaucer; as is *nart* for *ne art*, i. e. *art not*; and *nad* for *ne had*. See Gloſſ. Urr. Chaucer. Todd.

Ver. 20. ——— *nor winding* ditch;] *Ditch* is an emendation made by Hughes; and the context proves it to be right. It was before, in all the editions, "nor winding *witch*." Todd.

Ver. 27. *With* heydeguyes, *and trimly trodden* traces,] *Heydeguyes* are defined by E. K. a *country-daunce* or *round*. In Dr. Johnſon's Dictionary, I find the word improperly printed *heydegives*. For ſee alſo Drayton, (as well as Spenſer,) *Polyolb.* edit. 1621. p. 75.

Doe make them muſick for their more delight;
And Pan himſelfe to kiſſe their chriſtall faces
Will pype and daunce, when Phœbe ſhineth bright:
Such pierleſſe pleaſures have wee in theſe places.

Col. And I, whylſt youth, and courſe of careleſſe yeeres,
Did let mee walke withouten lincks of love,
In ſuch delights did ioy amongſt my peeres;
But ryper age ſuch pleaſures doth reproove:
My fanſie eke from former follies moove
To ſtayed ſteps; for time in paſſing weares,
(As garments doen, which wexen olde above,)
And draweth newe delights with hoarie haires.

Tho couth I ſing of love, and tune my pype
Unto my plaintive pleas in verſes made;
Tho would I ſeeke for queene-apples unrype;

" And whilſt the nimble Cambrian Rills
" Dance *Hy day-gies* amongſt the Hiils,
" The Muſe them to Carmarden brings."

Trace is alſo a technical term in dancing. Thus, in Hawes's *Hiſtorie of Graunde Amoure*, &c. 1554. Sign. H. iij. b.

" And dame Muſike commaunded curteouſly
" La Bell Pucell with me then to daunce;
" Whom that I toke, with all my pleaſaunce,
" By her ſwete hande, beginnyng the *trace*,
" And long did daunce, &c." Todd.

Ver. 29. ——— *their* more *delight*:] Their *greater* delight. *More* is often thus uſed by our old writers. See the note on F. Q. vi. vi. 12. Hughes and other modern editions inaccurately read " their *mere* delight." Todd.

To give my Roſalind, and in ſommer ſhade
Dight gaudie girlonds was my common trade,
To crowne her golden locks; but yeeres more rype,
And loſſe of her, whoſe love as lyfe I wayde,
Thoſe weary wanton toyes away did wype.

Hob. Colin, to heare thy rymes and roundelayes,
Which thou wert wont on waſtefull hilles to ſing,
I more delight then larke in ſommer dayes,
Whoſe eccho made the neighbour groves to ring,
And taught the byrdes, which in the lower ſpring
Did ſhroude in ſhady leaves from ſunny rayes,
Frame to thy ſonge their cheerefull cheriping,
Or holde their peace, for ſhame of thy ſweete layes.

I ſawe Calliope with Muſes moe,
Soone as thy oaten pype began to ſounde,
Their yvory lutes and tamburins forgoe,
And from the fountaine, where they ſat around,

Ver. 59. ———— *tamburins*] Span. *tamborino*. But E. K. ſays that ſome ſuppoſe this inſtrument to be the *clarion*. Dr. Johnſon ſays it is a *tabor* or *little drum*. What we now call the *tambourin*, is very different from the *tabor*; as it is played on with the hand or fingers, not with a ſtick; and is what we daily ſee in London in the hands of thoſe itinerant muſicians, male and female, who accompany the performers on

Renne after haſtely thy ſilver ſound;
But, when they came where thou thy ſkill didſt ſhowe,
They drewe abacke, as halfe with ſhame confound
Shepheard to ſee, them in their arte outgoe.

hand-organs. Perhaps the jingling additions to this ſpecies of drum were not unknown in B. Jonſon's time; for thus he deſcribes them in his Paſtoral, *The Sad Shepherd*, A. i. S. iii.

——————— " I will ſtudy,
" Though all the bells, pipes, tabours, TIMBURINES *ring*,
" That you can plant about me—"

He introduces the inſtrument again in the next Scene:

——————— " to awake
" The nimble horn-pipe and the *timburine*,
" And mix our ſongs and dances in the wood."

In Drayton's Paſtorals, it is called the *taburin*. The *tabourin* is certainly often uſed for a *drum* in our old romances. But Drayton, I conceive, means, after his maſter Spenſer, the paſtoral inſtrument, the *tambourin*: See his *Shepheards Garland*, 1593. Eclog. 4. p. 25.

" Our mirth is now depriv'd of all her glory,
" Our *taburins* in dolefull dumps are drownd:
" Our viols &c." TODD.

Ver. 61. ——————*ſilver ſound;*] This is a frequent expreſſion in our old writers. Thus, in B. Young's tranſlation of Boccace's *Amorous Fiametta*, 4to. bl. l. 1587. fol. 56. a. " Giuing a willing eare to the ſkilfull muſicke, and the *ſilver ſoundes* of thoſe inſtruments, &c." So, in Sir J. Davis's *Orcheſtra*, 12mo. edit. 1596. ſt. 107.

" And, when your ivory fingers touch the ſtrings
" Of any *ſilver ſounding* inſtrument,
" Love makes them daunce &c."

And in Richard Edwards's SONG, cited by Shakſpeare in *Romeo and Juliet* and printed in *The Paradiſe of Daintie Devices;* " There Muſick with her *ſilver ſound* &c." Spenſer is fond of this phraſe. See F. Q. ii. iii. 24, and *Auguſt* ver. 181. &c. TODD.

Col. Of Muſes, Hobbinoll, I conne no
ſkill,
For they bene daughters of the higheſt Iove,
And holden ſcorne of homely ſhepheards quill;
For ſith I heard that Pan with Phœbus ſtrove,
Which him to much rebuke and daunger drove,
I never liſt preſume to Parnaſſe hill,
But, pyping low in ſhade of lowly grove,
I play to pleaſe myſelfe, all be it ill.

Nought weigh I, who my ſong doth praiſe or
blame,
Ne ſtrive to winne renowne, or paſſe the reſt:
With ſhepheard ſittes not followe flying Fame,
But feede his flocke in fieldes where falls hem
beſt.
I wote my rymes bene rough, and rudely dreſt;
The fitter they my carefull caſe to frame:
Enough is mee to paint out my unreſt,
And poure my piteous plaintes out in the ſame.

The god of ſhepheards, Tityrus, is dead,
Who taught mee homely, as I can, to make:

Ver. 75. ——— *ſittes*] This is the true reading. See the note on F. Q. i. i. 30. The edition of 1586 and ſubſequent editions read *fits*. Todd.

Ver. 82. ——— *to* make:] *Make* is manifeſtly uſed in the ſenſe of *verſify;* and for this we have moreover the teſtimony of E. K. Again, in *Colin Clouts come home again:*

"Beſides her peerleſſe ſkill in *making* well, &c."

That is, queen Elizabeth, whom in another part of the poem he calls a "peerleſſe *poeteſſe*." See alſo *April*, ver. 19. Put-

Hee, whilſt hee lived, was the ſoveraigne head
Of ſhepheards all that bene with love ytake:
Well couth hee waile his woes, and lightly ſhake
The flames which love within his heart had bredde,
And tell us merry tales to keepe us wake,
The while our ſheepe about us ſafely fedde.

Nowe dead hee is, and lyeth wrapt in lead,
(O why ſhould Death on him ſuch outrage ſhowe!)
And all his paſſing ſkill with him is fledde,
The fame whereof doth daylie greater growe.

tenham, in his *Arte of Engliſh Poeſie*, generally uſes *maker* for *poet*, ΠΟΙΗΤΗΣ; and, if we believe Sir J. Harington, it was that author who firſt brought this expreſſion, the ſignificancy of which is much commended by Sir P. Sidney and Jonſon, into faſhion about the age of queen Elizabeth. See the *Apology for Poeſie*, prefixed to Harington's Arioſto: "Nor to diſpute how high and ſupernatural the name of a *maker* is, ſo chriſtned in Engliſh by that [then] unknowne godfather, that this laſt year ſave one, viz. 1589, ſet forth a booke called *The Arte of Engliſh Poeſie*." T. WARTON.

It may be doubted whether Puttenham was the *firſt* who applied the Engliſh word *maker* to a *poet*. For I find *making* uſed in the ſenſe of a *poetical compoſition* long before his time. It occurs in the concluding ſtanza of *The Churle and the Byrde*, bl. l. 4to. Printed at Cantorbury, by Iohn Mychell.

"Go, lytell queyer, and recommend me
"Unto my mayſter with humble affection,
"Be ſechynge him lowly of mercy and pyté
"Of this rude *makynge* to take compaſſion." TODD.

Ver. 89. *Nowe dead hee is*, &c.] This and the ſeven ſubſequent lines are omitted in the quarto of 1597, and in the folios; but the folio of 1679 has acknowledged, at the end of the volume, the omiſſion. TODD.

But, if on mee ſome little drops would flowe
Of that the ſpring was in his learned hedde,
I ſoone would learne theſe woods to waile my woe,
And teache the trees their trickling teares to ſhedde.

Then ſhould my plaintes, cauſde of diſcurteſee,
As meſſengers of this my plainfull plight,
Flye to my love where ever that ſhee bee,
And pierce her heart with poynt of worthy wight,
As ſhee deſerves, that wrought ſo deadly ſpight.
And thou, Menalcas! that by trecheree
Didſt underfonge my laſſe to wexe ſo light,
Shouldſt well be knowne for ſuch thy villanee.

Ver. 98. ——— *of* this *my* plainfull *plight*,] In the old editions *this* is here wanting, and was ſupplied by Hughes: but Hughes and the modern editions have followed the miſtaken reading in the firſt folio of "*painful* plight:" for Spenſer's own word is *plainfull*." TODD.

Ver. 103. ——— underfonge] *Underfonge* means to *take*, to *undertake*, to *manage*, to *tamper with*. Chaucer uſes the word, *Rom. R.* 5709.

"He UNDERFONGITH a grete pain
"That undertakith to drinke up Seine."

And in *Gower's Ballade to K. Hen.* IV. 264.

"The hed above hem hath nat *undirfongen*
"To ſet pece, &c."

It occurs in the Old Form of Matrimony, printed by Henry Popwell in 1502. "I N *underfinge* thee N for my weddyd wyf." We find the word again in *November*, ver. 22.

T. WARTON.

The word is Saxon, unbeꝑꝑenʒan *vel* ꝑon. See Lye's Sax. Dict. edit. Manning, in which it is rendered *capere*, *captare*,

But ſince I am not as I wiſhe I were,
Yee gentle Shepheards! which your flocks doe feede,
Whether on hylles, or dales, or other where,
Beare witneſſe all of this ſo wicked deede;
And tell the laſſe, whoſe flowre is woxe a weede,
And faultleſſe faith is turn'd to faithleſſe fere,
That ſhee the trueſt ſhepheards heart made bleede
That lyves on earth, and loved her moſt dere.

Hob. O! carefull Colin, I lament thy caſe;
Thy teares would make the hardeſt flint to flowe!
Ah! faithleſs Roſalind, and voyde of grace,
That art the roote of all this ruthfull woe!
But now is time, I geſſe, homeward to goe:
Then riſe, yee bleſſed Flocks! and home apace,
Leſt night with ſtealing ſteppes do you foreſloe,
And wett your tender lambs that by you trace.

ſumere, accipere, recipere, ſuſcipere, &c. In the Saxon reading of *Geneſis* xxiv. 67, where Iſaac marries Rebecca, the word unbeꝼꝼenȝ expreſſes what our tranſlation renders, "Iſaac *took* Rebecca, and ſhe became his wife:" which paſſage illuſtrates the adoption of this word in the Old Form of Matrimony.

Todd.

Ver. 119. ——— *with* ſtealing *ſteppes*]. This is a very poetical as well as juſt expreſſion. So, in the old ballad attributed to Lord Vaux, preſerved among Lord Surrey's poems, and reprinted in Percy's Reliques of Anc. Poetry, entitled *The Aged Lover renounceth Love:*

" For Age with STELING *ſteps*
" Hath clawde me with his crowch."

So in the old poem, entitled *Charles and Julia, two Brittaine Louers*, bl. l. 12mo. Sign. G. i. the motion of a ſhip is well deſcribed in the ſame words:

" Approching neerer to the laude,
" each one his tackling plyes;
" They ſtryke down fayles; the bark rode on
" with *ſtealing ſteppes* likewiſe." TODD.

COLINS EMBLEME.

Gia ſpeme ſpenta.

GLOSSE.

Syte, ſituation and place.

Paradiſe, A Paradiſe in Greeke, ſignifieth a Garden of pleaſure, or place of delights. So hee compared the ſoyle, wherein Hobbinoll made abode, to that earthly Paradiſe, in Scripture called Eden, wherein Adam in his firſt creation was placed; which of the moſt learned is thought to be in Meſopotamia, the moſt fertile pleaſant countrey in the world (as may appeare by Diodorus Syculus deſcription of it, in the hiſtorie of Alexanders conqueſt thereof,) lying betweene the two famous Rivers (which are ſaid in Scripture to flow out of Paradiſe) Tygris and Euphrates, whereof it is ſo denominate.

Forſake the ſoyle. This is no Poeticall fiction, but unfeynedly ſpoken of the Poet ſelfe, who for ſpeciall occaſion of private affaires (as I have beene partly of himſelfe informed) and for his more preferment, remooved out of the North partes, [and] came into the South, as Hobbinoll indeed adviſed him privately.

Thoſe hilles, that is in the North countrey, where he dwelt.

Nis, is not.

The dales. The South parts, where he now abideth, which though they be full of hilles and woods (for Kent is very hilly and woody, and therefore ſo called, for *Kantſh* in the Saxons toong ſignifieth woody,) yet in reſpect of the North parts they be called dales. For indeed the North is counted the higher countrey.

Night Ravens, &c. By ſuch hatefull byrdes, hee meaneth all misfortunes (whereof they be tokens) flying every where.

Friendly Faeries. The opinion of Faeries and Elfes is very olde, and yet ſticketh very religiouſly in the mindes of ſome. But to roote that rancke opinion of Elfes out of mens harts, the truth is, that there be no ſuch thing, nor yet the ſhadowes of the things, but onely by a ſort of balde Fryers and knaviſh ſhavelings ſo faigned, which as in other things, ſo in that, ſought to nouſel the common people in ignorance, leaſt, being once acquainted with the truth of things, they would in time ſmell out the untruth of their packed pelfe and Maſſe-peny religion. But the ſoothe is, that when all Italy was diſtract into the Factions of the Guelfes and the Gibelyns, being two famous houſes in Florence, the name began through their great miſchiefes and many outrages, to be ſo odious or rather dreadfull in the peoples eares, that, if their children at any time were froward and wanton, they would ſay to them that the Guelfe or the Gibelyne came. Which words now from them (as many things elſe) be come into our uſage, and, for Guelfes and Gibelynes, we ſay Elfes and Goblyns. No otherwiſe then the Frenchmen uſed to ſay of that valiant captaine, the verie ſcourge of Fraunce, the Lorde Thalbot, afterward Earle of Shrewſbury, whoſe nobleneſſe bred ſuch a terror in the harts of the French, that oft times even great armies were defaicted and put to flight at the onely hearing of his name. In ſo much that the French women, to affray their children, would tell them that the Talbot commeth.

Many Graces, though there be indeed but three Graces or Charites (as afore is ſaid) or at the utmoſt but foure, yet, in reſpect of many gifts of bountie, there may be ſaid more. And ſo Muſæus ſaith, that in Heroes either eye there ſat a hundred Graces. And, by that authoritie, this ſame Poet in his Pageants ſaith " An hundred Graces on her eyelid ſat," &c.

Heydeguies, A countrey daunce or round. The conceipt is, that the Graces and Nymphs do daunce unto the Muſes and Pan his muſicke all night by Moonelight. To ſignifie the pleaſantneſſe of the ſoyle.

Peeres. Equals and fellow ſhepheards.

Quicene-apples unripe, imitating Virgils verſe.

" Ipſe ego cana legam tenera lanugine mala."

Neighbour groves, a ſtrange phraſe in Engliſh, but word for word expreſſing the Latin *vicina nemora*.

Spring, not of water, but of yong trees ſpringing.

Calliope, aforeſaid. This ſtaffe is full of very poeticall invention.

Tamburines, an old kind of inſtrument, which of ſome is ſuppoſed to be the Clarion.

Pan with Phœbus: the tale is well knowne, how that Pan and Apollo, ſtriving for excellencie in muſicke, choſe Midas for their iudge. Who, being corrupted with partiall affection, gave the victory to Pan undeſerved: for which Phœbus ſet a paire of Aſſes eares upon his head, &c.

Tityrus: That by Tityrus is meant Chaucer, hath bene already ſufficiently ſayd, and by this more plaine appeareth, that he ſaith, he told mery tales. Such as be his Canterbury tales, whom he calleth the God of the Poets for his excellencie, ſo as Tully calleth Lentulus, *Deum vitæ ſuæ*, ſ. the God of his life.

To make, to verſifie.

O why, A prety Epanorthoſis or correction.

Diſcurteſie: hee meaneth the falſeneſſe of his lover Roſalinde, who forſaking him had choſen another.

Point of worthie wite, the pricke of deſerved blame.

Menalcas, the name of a ſhepheard in Virgil: but heere is meant a perſon unknowne and ſecret, againſt whom he often bitterly inveyeth.

Underſong, undermine and deceive by falſe ſuggeſtion.

EMBLEME.

You remember, that, [in] the firſt Aeglogue Colins Poeſie was *Anchora ſpeme:* for that as then there was hope of favour to be found in time. But now being cleane forlorne and reiected of her, as whoſe hope, that was, is cleane extinguiſhed and turned into deſpaire, he renounceth all comfort and hope of goodneſſe to come; which is all the meaning of this Embleme.

IULY.

AEGLOGA SEPTIMA.

ARGUMENT.

THIS Aeglogue is made in the honour and commendation of good ſhepheards, and to the ſhame and diſpraiſe of proud and ambitious Paſtours: Such as Morrell is here imagined to be.

THOMALIN. MORRELL.

THOMALIN.

IS not thilke ſame a goteheard prowde,
That ſittes on yonder bancke,
Whoſe ſtraying heard them ſelfe doth ſhrowde
Emong the buſhes rancke?
MOR. What, ho, thou iolly ſhepheardes ſwaine,
Come up the hill to me; 6

ARG. *This Aeglogue* &c.] This Paſtoral reſembles in ſome reſpects *The Plowman's Tale.* There is an abſurdity, as Mr. Warton obſerves, in the ſhepherds being ſo ſkilled in profane and eccleſiaſtical hiſtory. TODD.

ARG. *Such as* Morrell *is here imagined to be.*] Elmer, or Aylmer, biſhop of London, is ſuppoſed to be the perſon here deſcribed under the anagrammatick name of *Morrell*, as I have ſhewn in the Life of the Poet; although indeed *Morell*, as Mr. Warton alſo remarks, is a perſon introduced in the *Prologue to the Remedie of Love*, Urry's Chaucer, p. 526.

" O ſuffre yet olde *Morell* for to plaie." TODD.

Better is then the lowly plaine,
  Als for thy flocke and thee.
THOM. Ah! God ſhield, Man, that I ſhould clime,
  And learne to looke alofte;
This rede is rife, that oftentime
  Great clymbers fall unſoft.
In humble dales is footing faſt,
  The trode is not ſo tickle,
And though one fall through heedleſs haſt,
  Yet is his miſſe not mickle.
And now the Sunne hath reared upp
  His fierie-footed teme,
Making his way between the Cupp
  And golden Diademe;
The rampant Lyon hunts he faſt,
  With dogges of noyſome breath,
Whoſe balefull barking bringes in haſt
  Pyne, plagues, and dreerie death.
Againſt his cruell ſcortching heate,
  Where thou haſt coverture,
The waſtefull hilles unto his threate
  Is a plaine overture:
But, if thee luſt to holden chat
  With ſeely ſhepheardes ſwayne,

Ver. 14. ——— trode] *Tread* or *path*. See the ſame ſubſtantive, F. Q. iii. ix. 49, vi. x. 5. TODD.
Ver. 18. ——— *fierie-footed*] See the notes on the ſame fine compound, F. Q. i. xii. 2. TODD.

Come downe, and learne the little what,
That Thomalin can ſayne.
MOR. Syker thous but a leaſie loord,
And rekes much of thy ſwinck,
That with fond termes, and witleſſe wordes,
To blere mine eyes doeſt thinke.
In evill houre thou hentſt in hond
Thus holy hilles to blame,

Ver. 31. ——————————— *what,*] See the note on this expreſſion, F. Q. vi. ix. 7. TODD.

Ver. 33. ——————— *a leaſie loord,*] See the Gloſſe of E. K. And compare Skelton's *Poems*, edit. 1736, p. 86.

" I ſay, thou *lewde lurdayne*,
" That neither of you twayne, &c."

Again, p. 212.

" I ſay, lyuetenaunt of the Toure,
" Make this *lurden* for to loure,
" Lodge him in litle eaſe,
" Fede him with beanes and peaſe;—
" The *villaine* preacheth openly, &c."

In *The Hoſpitall of Incurable Fools*, tranſlated from the Italian, and publiſhed in 1600, we have the phraſe " *lourdiſh* fools," pp. 41 and 49. And the *fever*-LOURDANE is mentioned in Florio's Pref. to his Ital. and Eng. Dictionary. TODD.

Ver. 36. *To blere mine eyes*] This expreſſion is frequent in our old poetry. Thus Chaucer, *Rom. R.* 3912.

" Lecherie hath yclombe ſo hie;
" That almoſt *blerid* is mine *eie*."

But ſee the *Prologue to the Remedie of Love*, edit. Urr. ver. 65. And *Songs &c. of Vncertain Authours*, firſt printed in 1557; reprinted in 1717, p. 248. An old lover to a young Gentlewoman:

" Ye are too yonge to bring me in,
" And I too old to gape for flies;
" I have too long a lover been,
" If ſuch yong babes ſhould *bleare* mine *eyes*:"

That is, deceive me. See alſo the note on Milton's expreſſion, " to cheat the *eye* with *bleär* illuſion," *Com.* 155, edit. 1801. TODD.

For ſacred unto ſaints they ſtond,
And of them han their name.
St. Michels Mount who does not know,
That wardes the Weſterne coaſt?
And of St. Brigets Bowre I trow
All Kent can rightly boaſt:
And they that con of Muſes ſkill
Sayne moſt-what, that they dwell
(As gote-heardes wont) upon a hill,
Beſide a learned well.
And wonned not the great good Pan
Upon mount Olivet,
Feeding the bleſſed flocke of Dan,
Which did himſelfe beget?
THOM. O bleſſed Sheepe! O Shepheard great!
That bought his flocke ſo deare,
And them did ſave with bloudy ſweat
From wolves that would them teare.

Ver. 41. *St. Michels Mount* &c.] In Cornwall. Carew, in his Survey of that County, publiſhed in 1602, introduces the following lines relating to the Mount, fol. 155. b.

" Who knowes not Mighels mount and chaire,
" The Pilgrims holy vaunt?
" Both land, and iland, twiſe a day;
" Both fort, and port of haunt."

Theſe lines are probably the compoſition of Carew; they are not mentioned *as a quotation of old rhymes*, as Mr. Warton in his ingenious note on Milton's " viſion of the guarded Mount," (in *Lycidas*) would inſinuate: and the late Mr. Headley, in his elegant Specimens of our old Poetry, was of opinion that this romantick place was introduced, for the firſt time, into our verſe by Spenſer. TODD.

Ver. 46. *Sayne*] This is the original reading, which the firſt folio has converted into *Faine*. Modern editions have alſo adopted *Faine*. TODD.

Mor. Beſide, as holy Fathers ſayne,
There is a holy place
Where Titan riſeth from the mayne
To renne his dayly race,
Upon whoſe toppe the ſtarres bene ſtayed,
And all the ſkie doth leane;
There is the cave where Phœbe layed
The ſhepheard long to dreame.
Whilome there uſed ſhepheardes all
To feede theyr flockes at will,
Till by his folly one did fall,
That all the reſt did ſpill.
And, ſithens ſhepheards bene foreſayd
From places of delight,
For-thy I weene thou be afrayd
To clime this hillës height.
Of Synah can I tell thee more,
And of our Ladyes Bowre;
But little needes to ſtrow my ſtore,
Suffice this hill of our.
Here han the holy Faunes recourſe,
And Sylvanes haunten rathe;
Here has the ſalt Medway his ſourſe,
Wherein the Nymphes doe bathe;
The ſalt Medway, that trickling ſtremes

Ver. 74. *And of our Ladyes Bowre:*] At Loretto. T. Warton.

Ver. 81. ——— *trickling*] The quarto of 1586 has converted this word into *ſtrickling*, which ſome editions have followed. Todd.

Adowne the dales of Kent,
Till with his elder baother Themes
His brackiſh waves be meynt.
Here growes melampode every where,
And teribinth, good for gotes;
The one my madding kids to ſmere,
The next to heale their throates.
Hereto, the hilles bene nigher heaven,
And thence the paſſage ethe;
As well can proove the piercing levin,
That ſeldome falles beneath.
THOM. Syker thou ſpeakes like a lewd lorrell,
Of heaven to demen ſo;
How be I am but rude and borrell,
Yet nearer waies I know.

Ver. 93. ——————— lorrell,] *A looſe, contemptible fellow.* See Chaucer's *Boethius*, edit. Urr. p. 363. "Every *lorell* ſhapeth hym to ſiude newe fraudes, &c." See alſo *Wife of Bath's Prol.* 273. T. WARTON.

Ver. 95. ——————— borrell,] *Ruſtick.* In Drayton's ſeventh Eglog, *Borrill* is the name of an old ſhepherd, *Shep. Garland*, edit. 1593. p. 45. So in Chaucer, *Frank. Prol.* 11028. edit. Tyrwhitt.

——— "becauſe I am a *borel* man,
"At my beginning firſt I you beſeche
"Have me excuſed of my *rude* ſpeche."

And in Daviſon's *Poetical Rapſodie*, edit. 1611. p. 41, we have "*borrell* braines." The word is thus explained by a very ingenious commentator in the Gloſſary to *The Complaynt of Scotland*, Edinb. 1801. "*Borrel*, coarſe, rude; belonging to the common people. From *borel*; Fr. *bureau*; Lat. Barb. *burellus*, ſee Ducange; coarſe brown cloth worn by the common people. Hence *borel* folks, *borel* men, Chaucer; people dreſſed in ſuch cloth. The original word is the Saxon *büre*, a clown, a huſbandman." TODD.

To kerke the narre, from God more farre,
  Has bene an olde-ſaid ſawe;
And he, that ſtrives to touche a ſtarre,
  Oft ſtombles at a ſtrawe.
Alſoone may ſhepheard climbe to ſkie
  That leades in lowly dales,
As goteherd prowd, that, ſitting hie,
  Upon the mountayne ſayles.
My ſeely ſheepe like well belowe,
  They neede not melampode,
For they bene hale enough, I trowe,
  And lyken their abode;
But, if they with thy gotes ſhould yede,
  They ſoone might be corrupted,
Or like not of the frowie fede,
  Or with the weedes be glutted.
The hilles, where dwelled holy ſaints,
  I reverence and adore,
Not for themſelfe, but for the ſaincts
  Which han bene dead of yore.
And now they bene to heaven forewent,

Ver. 99. ——— *to touche* a ſtarre,] So the firſt folio reads. The quartos, " to touch *the ſtarres.*" TODD.

Ver. 111. ——— frowie] *Muſty* or *moſſy*. It is alſo uſed in the *Faer. Qu.* This word, as Dr. Johnſon obſerves, is now obſolete, and *frouzy* is uſed in its ſtead. TODD.

Ver. 113. *The hilles, where dwelled holy ſaints,*
I reverence and adore,] Compare Petrarch's expreſſion, *Son.* 192. Parte prima.

——— " e con preghiere oneſte
" L' adoro e 'nchino come coſa ſanta." TODD.

Their good is with them goe;
Their ſample onely to us lent,
That als we mought doe ſoe.
Shepheards they weren of the beſt,
And lived in lowly leas;
And, ſith they ſoules be now at reſt,
Why done we them diſeaſe?
Such one he was (as I have heard
Old Algrind often ſayne)
That whilome was the firſt ſhepheard,
And lived with little gayne:
And meeke he was, as meeke mought be,
Simple as ſimple ſheepe;
Humble, and like in eche degree
The flocke which he did keepe.
Often he uſed of his keepe
A ſacrifice to bring,
Now with a kidd, now with a ſheepe,
The altars hallowing.
So lowted he unto his Lord,
Such favour couth he finde,
That never ſithens was abhord
The ſimple ſhepheards kinde.
And ſuch, I weene, the brethren were
That came from Canaän,

Ver. 124. *Why done we them diſeaſe?*] Why do we give them uneaſineſs? why do we diſturb them? Fr. *deſaiſe*. See F. Q. vi. v. 40, &c. TODD.

The brethren Twelve, that kept yfere
The flockes of mightie Pan.
But nothing ſuch thilke ſhepheard was
Whom Ida hill did beare,
That left his flocke to fetche a laſſe,
Whoſe love he bought too deare.
For he was proud, that ill was payd,
(No ſuch mought ſhepheards be!)
And with lewd luſt was overlaid;
Tway things doen ill agree.
But ſhepheard mought be meek and mild,
Well-eyed, as Argus was,
With fleſhly follies undefiled,
And ſtoute as ſteede of braſſe.
Sike one (ſayd Algrind) Moſes was,
That ſawe his Makers face,
His face, more cleare then criſtall glaſſe,
And ſpake to him in place.
This had a brother (his name I knewe)
The firſt of all his cote,
A ſhepheard true, yet not ſo true
As he that earſt I hote.
Whilome all theſe were low and liefe,
And loved theyr flockes to feede;

Ver. 151. *And with* lewd *luſt*] The firſt folio reads, "And with *lowd* luſt;" which ſome editions have followed. TODD.

Ver. 156. ——— *as ſteede of braſſe.*] An alluſion perhaps to the "wonderous horſe of braſs," in the *Squiers Tale* attributed to Chaucer. TODD.

They never ſtroven to be chiefe,
And ſimple was theyr weede:
But now (thanked be God therefore!)
The world is well amend,
Theyr weedes bene not ſo nighly wore;
Such ſimpleſſe mought them ſhend!
They bene yclad in purple and pall,
So hath theyr God them bliſt;
They reigne and rulen over all,
And lord it as they liſt;
Ygyrt with beltes of glitterand gold.
(Mought they good ſhepheards bene!)

Ver. 169. ——— *thanked* &c.] Ironically. T. WARTON.

Ver. 177. ——— *glitterand*] Spenſer thus affectedly ſpells the participle *glittering*, in imitation of Chaucer. So, in the *Plowmans Tale*, 2073. edit. Urr.

"That high on horſe willeth ride
"In *glitterande* gold, of great array."

And in the ſame poem, 2103.

"With *glitterande* gold as green as gall."

Glitterand is very frequently uſed by our author. See F. Q. ii. vii. 42, ii. xi. 17, i. iv. 16. Many of Chaucer's active participles are thus terminated, viz. *ſittande*, *ſmertande*, *laughande*, &c. for *ſitting*, *ſmarting*, *laughing*. We meet with this termination of the active participle very frequently in the ancient Scottiſh poets. T. WARTON.

From inattention to this ancient termination, moſt editions read "*glitter and* gold;" which ſeparation of the word *glitterand* is alſo to be found in ſome editions of the *Faerie Queene*, B. i. C. vii. ſt. 29. I do not conceive Spenſer's uſage of this word to be a *particular* affectation of *Chaucer*. For it remains firſt to be proved that the *Plowmans Tale* is Chaucer's compoſition. Gower alſo uſes it, as E. K. remarks. In the next place this termination, as Mr. Warton allows, was common in the Scottiſh poetry, which was familiar to Spenſer. Thus G. Douglas, in his tranſlation of Virgil, p. 130. edit. Ruddiman.

Their Pan their ſheepe to them has ſold,
I ſay as ſome have ſeene.
For Palinode (if thou him ken)
Yode late on pilgrimage
To Rome, (if ſuch be Rome,) and then
He ſawe thilke miſuſage;
For ſhepheardes (ſayd he) there doen lead,
As lordes done other where;
Their ſheep han cruſts, and they the bread;
The chippes, and they the cheere:
They han the fleece, and eke the fleſh,
(O ſeely ſheepe the while!)
The corne is theyrs, let other threſh,
Their handes they may not file.
They han great ſtore and thriftie ſtockes,
Great friendes and feeble foes;
What neede hem caren for their ſlockes,
Theyr boyes can looke to thoſe.

" Hir ſkalis *glitterand* brycht." And in the ancient poem of *Chriſts Kirk on the Green*, p. 168. edit. Callander.

" Hir *glitterand* hair, that was ſae gowden."

The active participle is alſo often to be found thus terminated in Ben Jonſon's Paſtoral, *The Sad Shepherd*. TODD.

Ver. 191. *Their corne is theirs, let others threſh,*] So, in *The Plowman's Prolog.* edit. Urr. ver. 1983.

" Thei have the corne, and we the duſt." T. WARTON.

Ver. 192. ——————— file.] *Defile.* See alſo F. Q. iii. i. 62. So the old Scotch Proverb, " A ſkabbed ſheep *fyles* all the flock:" See *Adagia Scotica, or A Collection of Scotch Proverbs*, &c. 12mo. And in G. Douglas's Virgil, edit. Ruddiman, p. 48.

" Quhat hard miſchance *filit* ſo thy pleſand face?"

TODD.

Theſe wiſards welter in wealths waves,
Pampred in pleaſures deepe;
They han fat kernes, and leany knaves,
Their faſting flockes to keepe.
Sike miſter men bene all miſgone,
They heapen hilles of wrath;
Sike ſyrlie ſhepheards han we none,
They keepen all the path.
MOR. Here is a great deale of good matter
Loſt for lacke of telling;
Now ſicker I ſee thou doſt but clatter,
Harme may come of melling.
Thou meddleſt more, then ſhall have thank,
To witen ſhepheards wealth;
When folke bene fat, and riches ranck,
It is a ſigne of health.
But ſay mee, what is Algrind, hee
That is ſo oft bynempt?
THOM. Hee is a ſhepheard great in gree,
But hath bene long ypent:
One day hee ſat upon a hill,
As now thou wouldeſt mee;
But I am taught, by Algrinds ill,
To love the lowe degree;

Ver. 197. *Theſe wiſards welter in wealths waves*, &c.] This paſſage is a ſtriking example of a practice often obſerved indeed to a ridiculous exceſs by our old poets, that of Alliteration. TODD.

Ver. 199. ——— *kernes*,] See the note on this word in the View of the State of Ireland. TODD.

For ſitting ſo with bared ſcalp;
An eagle ſored hye,
That, weening his white head was chalke,
A ſhell-fiſh downe let flye;
Shee weend the ſhell-fiſh to have broke,
But therewith bruzd his brayne;
So now, aſtonied with the ſtroke,
Hee lyes in lingring payne.
Mor. Ah! good Algrind! his hap was ill,
But ſhall be better in time.
Now farewell, Shepheard, ſith this hill
Thou haſt ſuch doubt to clime.

PALINODES EMBLEME.

In medio virtus.

MORRELLS EMBLEME.

In ſummo fœlicitas.

GLOSSE.

A Goteheard: by Gotes in ſcripture be repreſented the wicked and reprobate, whoſe Paſtour alſo muſt needes be ſuch.

Bancke, is the ſeate of honour.

Straying heard, which wander out of the way of truth.

Als, for alſo.

Climbe, ſpoken of ambition.

Great climbers, according to Seneca his verſe. "Decidunt celſa graviore lapſu."

Mickle, much.

The Sunne: a reaſon why he refuſed to dwell on mountaines; becauſe there is no ſhelter againſt the ſcorching Sun, according to the time of the yeare, which is the whoteſt moneth of all.

The Cup and Diademe, be two ſignes in the firmament, through which the ſunne maketh his courſe in the moneth of Iuly.

Lion, this is poetically ſpoken, as if the Sun did hunt a Lion with one dog. The meaning whereof is, that in Iuly the Sun is in Leo. At which time the Dogge ſtar, which is called Syrius, or Canicula reigneth, with immoderate heate cauſing peſtilence, drought, and many diſeaſes.

Overture, an open place: the word is borrowed of the French, and uſed in good writers.

To holden chat, to talke and prate.

A loord, was wont among the old Britons to ſignifie a Lord. And therefore the Danes, that long time uſurped their tyrannie here in Britaine, were called, for more dread then dignitie, Lurdanes, ſ. *Lord danes*. At which time it is ſaid, that the inſolencie and pride of that nation was ſo outragious in this realm, that if it fortuned a Briton to be going over a bridge, and ſaw the Dane ſet foote upon the ſame, he muſt returne backe, till the Dane were cleane over, or elſe abide the price of his diſpleaſure, which was no leſſe then preſent death. But being afterward expelled, the name of Lurdane became ſo odious unto the people, whom they had long oppreſſed, that even at this day they uſe, for more reproch, to call the quartane Ague the fever lurdane.

Recks much of thy ſwincke, countes much of thy paines.

Weeteleſſe, not underſtoode.

S. Michaels Mount, is a promontorie in the Weſt part of England.

A hill, Parnaſſus aforeſaid.

Pan, Chriſt.

Dan, one tribe is put for the whole nation *per Synecdochen*.

Where Tytan, the Sunne. Which ſtorie is to be read in Diodorus Syc. of the hill Ida, from whence, he ſaith, all night time is to be ſeene a mightie fire, as if the ſkie burned, which toward morning beginneth to gather a rounde forme, and thereof riſeth the Sunne, whom the Poets call Tytan.

The ſhepheard, is Endymion, whom the Poets faigne to have been ſo beloved of Phœbe. ſ. the Moone, that he was by her kept aſleepe in a cave by the ſpace of thirtie yeares, for to enioy his companie.

There, that is, in Paradice, where, through errour of the ſhepheards underſtanding, he ſaith, that all ſhepheards did uſe to feede their flockes, till one, (that is) Adam, by his folly and diſobedience, made all the reſt of his ofspring be debarred and ſhut out from thence.

Synah, a hill in Arabia, where God appeared.

Our Ladies bowre, a place of pleaſure ſo called.

Faunes, or Sylvanes, be of Poets faigned to be gods of the wood.

Medway, the name of a river in Kent, which, running by Rocheſter, meeteth with Thames, whom he calleth his elder brother, both becauſe hee is greater, and alſo falleth ſooner into the ſea.

Meint, mingled.

Melampode and Terebinth, be hearbs good to cure diſeaſed Gotes, of the one ſpeaketh Mantuan, and of the other Theocritus.

" Terminthou tragoon eikaton acremona."

Nigher heaven: note the ſhepheards ſimpleneſſe, which ſuppoſeth that from the hilles is nearer way to heaven.

Levin, lightning, which he taketh for an argument to prove the nighneſſe to heaven, becauſe the lightning doth commonly light on high mountains, according to the ſaying of the Poet:

" Feriuntque ſummos fulmina montes."

Lorrell, a loſell:

A borrell, a plaine fellow.

Narre, nearer.

Hale, for hole.

Yede, go.

Frowye, muſtie or moſſie.

Of yore, long ago.

Forewent, gone afore.

The firſt of ſhepheards, was Abell the righteous, who (as Scripture ſaieth) bent his mind to keeping of ſheep, as did his brother Caine to tilling the ground.

His keepe, his charge, ſ. his flocke.

Lowted, did honour and reverence.

The brethren, the twelve ſonnes of Iacob, which were ſheepmaiſters, and lived onely thereupon.

Whom Ida, Paris, which being the ſonne of Priamus king of Troy, for his mother Hecubas dreame, which, beeing with childe of him, dreamed ſhe brought forth a firebrand, that ſet the tower of Ilium on fire, was caſt forth on the hill Ida, where being foſtred of ſhepheards, he eke in time became a ſhepheard, and laſtly came to the knowledge of his parentage.

A laſſe, Helena, the wife of Menelaus king of Lacedemonia, was by Venus, for the golden apple to her given, then promiſed to Paris, who, thereupon with a fort of luſtie Troyans, ſtole her out of Lacedemonia, and kept her in Troy, which

was the cauſe of the ten yeares warre in Troy, and the moſt famous citie of all Aſia lamentably ſacked and defaced.

Argus, was of the Poets deviſed to be full of eyes, and therefore to him was committed the keeping of the transformed Cow, Io: ſo called, becauſe that, in the print of the Cowes foote, there is figured an I in the middeſt of an O.

His name, he meaneth Aaron: whoſe name, for more decorum, the ſhepheard ſaith he hath forgot, leaſt his remembrance and ſkill in antiquities of holy writ ſhould ſeeme to exceede the meaneneſſe of the perſon.

Not ſo true, for Aaron in the abſence of Moſes ſtarted aſide, and committed idolatrie.

In purple, ſpoken of the Popes and Cardinals, which uſe ſuch tyrannicall colours and pompous painting.

Belts, girdles.

Glitterand, glittering, a participle uſed ſometime in Chaucer, but altogither in I. Gower.

Their Pan, that is, the Pope, whom they count their God and greateſt ſhepheard.

Palinode, a ſhepheard, of whoſe report he ſeemeth to ſpeake all this.

Wiſards, great learned heads.

Welter, wallow.

Kerne, a Churle or Farmer.

Sike miſter men, ſuch kinde of men.

Surly, ſtately and prowde.

Melling, medling.

Benempte, named.

Gree, for degree.

Algrind, the name of a ſhepheard aforeſaid, whoſe miſhap hee alludeth to the chaunce that happened to the Poet Æſchylus, that was brained with a ſhell fiſh.

EMBLEME.

By this poeſie Thomalin confirmeth that, which in his former ſpeach by ſundry reaſons he had prooved; for being both himſelfe ſequeſtred from all ambition, and alſo abhorring it in others of his cote, he taketh occaſion to praiſe the mean and lowly ſtate, as that wherein is ſafetie without feare, and quiet without daunger; according to the ſaying of olde Philoſophers, that vertue dwelleth in the midſt, beeing environed with two contrarie vices: whereto Morrell replieth with continuance of the ſame Philoſophers opinion, that albeit all bountie dwelleth in mediocritie, yet perfect felicitie dwelleth in ſupremacie.

For they ſay, and moſt true it is, that happineſſe is placed in the higheſt degree: ſo as if any thing bee higher or better, then that way ceaſeth to be perfect happineſſe. Much like to that which once I heard alledged in defence of humilitie, out of a great doctor. "Suorum Chriſtus humillimus:" which ſaying a gentleman in the companie taking at the rebound, beate backe againe with a like ſaying of another doctor, as he ſayde, "Suorum Deus altiſſimus."

AUGUST.

AEGLOGA OCTAVA.

ARGUMENT.

IN this Aeglogue is ſet forth a delectable controverſie, made in imitation of that in Theocritus: whereto alſo Virgil faſhioned his third and ſeventh Aeglogue. They choſe for Umpere of their ſtrife, Cuddy, a neat-heards boye; who, having ended their cauſe, reciteth alſo himſelfe a proper Song, whereof Colin he ſaith was Authour.

WILLIE. PERIGOT. CUDDIE.

WILLIE.

TELL mee, Perigot, what ſhalbe the game,
Wherefore with mine thou dare thy muſick matche?
Or bene thy bagpypes tenne farre out of frame?
Or hath the crampe thy ioynts benomd with ache?
PER. Ah! Willie, when the hart is ill aſſayde,
How can bagpype or ioynts be well apayde?
WIL. What the foule evill hath thee ſo beſtad?

Ver. 7. ——————— *beſtad?*] So Chaucer, *Rom. R.* edit. Urr. 5795.

" But he ſhould yeve, that moſte gode had,
" To hem that weren in nede *beſtad.*"

So, in the *Plowmans Tale*, edit. Urr. 2343.

" Such a Pope is full foule *beſtede*,
" And at the laſt wol foule yfall." T. WARTON.

Whilom thou was peregall to the beſt,
And, wont to make the iolly ſhepheards glad,
With pyping and dauncing didſt paſſe the reſt.
PER. Ah! Willie, now I have learnd a new daunce;
My old muſick mard by a new miſchaunce.
WIL. Miſchiefe mought to that miſchaunce befall,
That ſo hath raft us of our meriment;
But rede me what paine doth thee ſo apall;
Or loveſt thou, or bene thy younglinges miſwent?
PER. Love hath miſled both my younglinges and me;
I pine for payne, and they my paine to ſee.

Ver. 8. ——————— peregall] *Equal.* So Chaucer, *Troil. and Creſ.* L. 5. 840. edit. Urr.

" His hert aie with the firſt and with the beſt
" Stode *peregall* to dare done what him leſt."

And in *The Bankis of Helicone*, an elegant old Scottiſh ballad in Mr. Pinkerton's Maitland collection:

" Declair, ye banks of Helicon,
" Gif ony of your Muſes all,
" Or Nymphis, may be *peregall*
" Unto my Lady ſchein." TODD.

Ver. 18. ——————— *and they* my paine *to ſee.*] This is the genuine and perſpicuous reading. But the quarto of 1586 reads, " and they *may* paine to ſee;" and the quarto of 1591, " and they *may plaine* to ſee." Succeeding editions conſidered it an emendation perhaps in reading, " and they my *plaint* to ſee;" which the modern editors of Spenſer have not thought proper to diſcard. TODD.

WIL. Perdie, and wellawaye! ill may they thrive;
Never knew I lovers ſheepe in good plight:
But and if in rymes with me thou dare ſtrive,
Such fond fantaſies ſhall ſoone be put to flight.
PER. That ſhall I doe, though mochell worſe I fared:
Never ſhall be ſayde that Perigot was dared.
WIL. Then loe, Perigot, the pledge which I plight,
A mazer ywrought of the maple warre,
Wherein is enchaſed many a fayre ſight
Of bears and tygers, that maken fiers warre;
And over them ſpred a goodly wilde vine,
Entrailed with a wanton yvy twine.

Thereby is a lambe in the wolvës iawes;
But ſee, how faſt renneth the ſhepheard ſwain
To ſave the innocent from the beaſtes pawes,
And here with his ſheepehooke hath him ſlain.
Tell me, ſuch a cup haſt thou ever ſeene?
Well mought it beſeeme any harveſt quèene.

PER. Thereto will I pawne yonder ſpotted lambe;
Of all my flocke there nis ſike another,
For I brought him up without the dambe;
But Colin Clout rafte me of his brother,

That he purchaſt of me in the plaine field;
Sore againſt my will was I forſt to yeeld.
WILL. Sicker, make like account of his brother;
But who ſhall iudge the wager wonne or loſt?
PER. That ſhall yonder heardgrome and none other,
Which over the pouſſe hetherward doth poſt.
WIL. But, for the ſunnbeame ſo ſore doth us beate,
Were not better to ſhunne the ſcortching heate?
PER. Well agreed, Willie; then ſet thee downe, ſwayne;
Sike a ſong never heardeſt thou but Colin ſing.
CUD. Gynne, when ye liſt, ye iolly ſhepheardes twayne;
Sike a iudge, as Cuddie, were for a king.
PER. "It fell upon a holy eve,
WIL. Hey, ho, holiday!
PER. When holy Fathers wont to ſhrieve;
WIL. Now ginneth this roundelay.
PER. Sitting upon a hill ſo hie,
WIL. Hey, ho, the high hill!
PER. The while my flocke did feede thereby;
WIL. The while the ſhepheard ſelfe did ſpill;

Ver. 55. ——— *to ſhrieve:*] See the notes on this expreſſion, F. Q. iv. xii. 26. TODD.

PER. I ſaw the bouncing Bellibone,
WIL. Hey, ho, Bonnibell!
PER. Tripping over the dale alone;
WIL. She can trip it very well.
PER. Well decked in a frocke of gray,
WIL. Hey, ho, gray is greet!
PER. And in a kirtle of greene ſaye,
WIL. The greene is for maydens meet.
PER. A chapelet on her head ſhe wore,
WIL. Hey, ho, chapelet!
PER. Of ſweete violets therein was ſtore,
WIL. She ſweeter then the violet.

Ver. 61. ——————— *Bellibone,*] See the note of E. K. on this word in his Gloſſe on *April.* TODD.

Ver. 66. ——————— *gray is* greet!] *Greet* is mourning or ſorrow. See E. K.'s Gloſſe, and the note on *April*, ver. 1. Perhaps the meaning is, *Gray* is a colour implying *ſadneſs*, and therefore unfit for maidens; but the *greene*, as implying cheerfulneſs, *is for maydens meet.* So Drayton deſcribes his "mayden Dowſabell," *Shep. Garland*, 1593. p. 60.

"She ware a frock of *frolicke greene*,
"Might well beſeeme a mayden Queene,
"Which *ſeemly* was to ſee." TODD.

Ver. 67. ——— *kirtle*] The commentators on Shakſpeare, in their remarks on Falſtaff's offer of a *kirtle* to Doll Tear-ſheet, *K. Hen.* IV. Part 2d. A. ii. S. iv. do not conſider *kirtle* and *petticoat* as always ſynonymous; the word ſometimes meaning a *mantle* or *ſurcoat*. See alſo Cotgrave in V. "*Vaſquine*, a kirtle or petticoat;" and likewiſe in V. "*Surcot*, an upper kirtle, or garment worne over a kirtle." TODD.

Ver. 72. She *ſweeter* &c.] This is the genuine reading; but the quarto of 1586 has converted *She* into *The*; and thoſe of 1591 and 1597 omit both *She* and *The*. The folio of 1611 rightly reſtored *She*. TODD.

PER. My ſheepe did leave their wonted food,
WIL. Hey, ho, ſeely ſheepe!
PER. And gazd on her as they were wood,
WIL. Wood as he that did them keepe.
PER. As the bonilaſſe paſſed bye,
WILL. Hey, ho, bonilaſſe!
PER. She rovde at mee with glauncing eye,
WIL. As cleare as the criſtall glaſſe:
PER. All as the ſunny beame ſo bright,
WIL. Hey, ho, the ſunne-beame!
PER. Glaunceth from Phœbus face forthright,
WIL. So love into thy heart did ſtreame:
PER. Or as the thonder cleaves the cloudes,
WIL. Hey, ho, the thonder!
PER. Wherein the lightſome levin ſhroudes,
WIL. So cleaves thy ſoule aſonder:
PER. Or as Dame Cynthias ſilver ray,
WIL. Hey, ho, the moonelight!
PER. Upon the glittering wave doth play,
WIL. Such play is a pitteous plight.

Ver. 75. ——— wood,] *Mad.* See the note on this word, F. Q. i. iv. 34. TODD.

Ver. 79. ——— *rovde*] The old ſpelling of *roved*. But the folio of 1611 reads *royde*. TODD.

Ver. 87. ——— levin] *Lightning*. Perhaps adopted from Chaucer. See *The Wif of Bathes Prol.* 5858, edit. Tyrwhitt.

" With wilde thonder dint and firy *leven*
" Mote thy welked nekke be to-broke." TODD.

PER. The glaunce into my heart did glide,
WIL. Hey, ho, the glyder!
PER. Therewith my ſoule was ſharply gryde,
WIL. Such woundes ſoon wexen wider.
PER. Haſting to raunch the arrowe out,
WIL. Hey, ho, Perigot!
PER. I left the head in my heart-root,
WIL. It was a deſperate ſhot.
PER. There it ranckleth aye more and more,
WIL. Hey, ho, the arrow!
PER. Ne can I find ſalve for my ſore,
WIL. Love is a careleſs ſorrow.
PER. And though my bale with death I bought,
WIL. Hey, ho, heavie cheere!
PER. Yet ſhould thilk laſſe not from my thought,
WIL. So you may buye golde too deere.
PER. But whether in paynefull love I pyne,
WIL. Hey, ho, pinching payne!
PER. Or thrive in wealth, ſhe ſhalbe mine,
WIL. But if thou can her obtaine.
PER. And if for graceleſſe griefe I dye,
WIL. Hey, ho, graceleſſe griefe!
PER. Witneſſe ſhe ſlue me with her eye,
WIL. Let thy folly be the priefe.
PER. And you, that ſawe it, ſimple ſheepe,
WIL. Hey, ho, the fayre flocke!
PER. For priefe thereof, my death ſhall weepe,
WIL. And mone with many a mocke.

PER. So learnd I love on a holy eve,
WIL. Hey, ho, holy-day!
PER. That ever ſince my heart did greve,
WIL. Now endeth our roundelay."
CUD. Sicker, ſike a roundle never heard I none;
Little lacketh Perigot of the beſt,
And Willie is not greatly overgone,
So weren his under-ſonges well addreſt.
WIL. Heardgrome, I fear me thou have a ſquint eye;
Areede uprightly, who has the victorie.
CUD. Fayth of my ſoule, I deeme eche have gained;
Forthy let the lambe be Willie his owne;
And for Perigot, ſo well hath him payned,
To him be the wroughten mazer alone.
PER. Perigot is well pleaſed with the doome,
Ne can Willie wite the witeleſſe heardgroome.
WIL. Never dempt more right of beautie, I weene,
The ſhepheard of Ida that iudged Beauties queene.
CUD. But tell me, Shepheards, ſhould it not yſhend
Your roundels freſh, to heare a dolefull verſe

Ver. 125. ——— *a* roundle] So Chaucer, in *The Legende of good Women*, edit. Urr. ver. 423.
" And many an hymne, for your holy daies,
" That hightin balades, *rondils*, virelaics." T. WARTON.

Of Roſalind (who knowes not Roſalind?)
That Colin made? ylke can I you rehearſe.
PER. Now ſay it, Cuddie, as thou art a ladde;
With mery thing its good to medle ſadde.
WIL. Fayth of my ſoule, thou ſhalt ycrouned be
In Colins ſteede, if thou this ſong areede;
For never thing on earth ſo pleaſeth me
As him to heare, or matter of his deede.
CUD. Then liſten ech unto my heavie lay,
And tune your pypes as ruthfull as yee may.

"Ye waſtefull Woodes! bear witneſſe of my woe,

Ver. 142. ——————— ylke] *That*, or *the ſame*. So Chaucer, *Prol. Cant. T.* 64, edit. Tyrwhitt. "This *ilke* worthy Knight &c." Again, *Kn. Tale*, 3035. "All goth that *ilke* way." It is a common Scottiſh expreſſion. Hence, ſays Ruddiman, in his Gloſſary to G. Douglas, "the ordinary S. phraſe, *Of that ilk*, (AS. thaet ylca,) i. e. *of the ſame*, when a knight's or laird's ſurname and title are the ſame, as *Pitcairn of that ilk*, *Grant of that ilk*, &c. which is commonly reckoned a ſign of the antiquity of the family, and that the perſon is chief of the blood; though ſometimes it is otherwiſe." TODD.

Ver. 149. *Then liſten* &c.] The Song, which follows, is diſtinguiſhed by a peculiar arrangement of words. Every ſeventh verſe is an echo to the preceding. And Perigot declares himſelf in raptures at *each turning* of the verſes, v. 191. This Song of Colin is alſo conſidered by Webbe, in his *Diſcourſe of Engliſh Poetrie*, 1586, as a rare device and pretty invention in compoſition, framed upon *fix words* prettily turn'd and wound up together; not unlike Iohn Graunges device of making the *laſt words of certain number of verſes fall into ſenſe*. The ſame critick relates, that there were ſeveral performances *in this nature of Echoes* privately paſſing among the fineſt poets of our authors time. TODD.

Wherein my plaints did oftentimes reſounde;
Ye careleſſe Byrds are privy to my cryes,
Which in your ſongs were woont to make a part:
Thou, pleaſaunt Spring, haſt luld mee oft aſleepe,
Whoſe ſtreames my trickling teares did oft augment!

"Reſort of people doth my griefes augment,
The walled towns doe work my greater woe;
The foreſt wide is fitter to reſound
The hollow eccho of my carefull cries:
I hate the houſe, ſince thence my Love did part,
Whoſe wailefull want debars mine eyes of ſleepe.

"Let ſtremes of teares ſupply the place of ſleepe;
Let all, that ſweete is, voyd; and all, that may augment
My dole, draw neere! More meete to waile my woe
Bene the wilde woods, my ſorows to reſound,
Then bed, nor bowre, both which I fill with cries,
When I them ſee ſo waſte, and finde no part

Ver. 162. ——————— of *ſleepe*;] So the folio of 1611 altered it. It was before-"*from* ſleepe." TODD.

" Of pleaſure paſt. Here will I dwell apart
In gaſtfull grove therefore, till my laſt ſleep
Doo cloſe mine eyes; ſo ſhall I not augment
With ſight of ſuch as chaunge my reſtleſſe woe.
Help me, yee banefull Byrds! whoſe ſhrieking ſound
Is ſigne of dreery death, my deadly cries

" Moſt ruthfully to tune: and as my cryes
(Which of my woe cannot bewray leaſt part)
You heare all night, when Nature craveth ſleep,
Increaſe, ſo let your yrkſome yelles augment.
Thus all the nightes in plaintes, the daye in woe,
I vowed have to waſte, till ſafe and ſound

" She home returne, whoſe voyces ſilver ſound
To cheerefull ſonges can chaunge my cheereleſſe cries.
Hence with the nightingale will I take part,
That bleſſed byrd, that ſpendes her time of ſleepe
In ſonges and plaintive pleas, the more t' augment
The memorie of his miſdeede that bred her woe.

Ver. 181. ——————— *ſilver ſound*] See the note on *June*, ver. 61. Todd.

" And you that feel no woe, when as the
ſound
Of theſe my nightlie cries ye heare apart,
Let breake your ſounder ſleepe, and pitie
augment."

PER. O Colin, Colin! the ſhepheardes ioye,
How I admire ech turning of thy verſe;
And Cuddie, freſhe Cuddie, the liefeſt boye,
How dolefully his dole thou didſt rehearſe!
CUD. Then blow your pypes, Shepheards, till
you be at home;
The night higheth faſt, yts time to be gone.

Ver. 191. ——————————— *of* thy *verſe !*] Still apoſtrophizing to Colin. Hughes improperly reads " *the* verſe," which other editions have followed. TODD.

PERIGOT HIS EMBLEME.

Vincenti gloria victi.

WILLYES EMBLEME.

Vinto non vitto.

CUDDIES EMBLEME.

Felice chi puo.

GLOSSE.

Beſtadde, diſpoſed, ordered.
Peregall, equall.
Whilome, once.

Raſte, bereft, deprived.
Miſwent, gone aſtray.
Ill may, according to Virgil.
" Infelix O ſemper ovis pecus."
A mazer: So alſo doo Theocritus and Virgil feigne pledges of theyr ſtriſe.
Enchaſed, engraven. Such prettie deſcriptions every where uſeth Theocritus, to bring in his Idyllia. For which ſpeciall cauſe indeed, hee by that name termeth his Aeglogues; for Idyllion in Greeke ſignifieth the ſhape or picture of any thing, whereof his booke is full. And not as I have heard ſome fondly gueſſe, that they bee called not Idyllia, but Hædilia, of the Goteheards in them.
Entrailed, wrought betweene.
Harveſt Queene, The maner of countrey folke in harveſt time.
Pouſſe, Peaſe.
It fell upon: Perigot maketh all his ſong in praiſe of his Love, to whom Willye anſwereth every under-verſe. By Perigot who is ment, I cannot uprightly ſay: but if it be who is ſuppoſed, his Love deſerveth no leſſe praiſe then he giveth her.
Greete, weeping and complaint.
Chaplet, a kinde of Garland like a crowne.
Levin, Lightning.
Cynthia, was ſaid to be the Moone.
Gryde, pearced.
But if, not unleſſe.
Squint eye, partiall iudgement.
Eche have, ſo ſaith Virgil.
" Et vitula tu dignus, & hic &c."
Doome, iudgement.
Dempt, for deemed, iudged.
Wite the witeleſſe, blame the blameleſſe.
The ſhepheard of Ida, was ſaid to be Paris.
Beauties Queene, Venus, to whom Paris adiudged the golden Apple, as the price of hir beautie.

EMBLEME.

The meaning hereof is verie ambiguous: for Perigot by his poeſie claiming the conqueſt, and Willye not yeelding, Cuddie the arbiter of theyr cauſe, and patron of his owne, ſeemeth to challenge it, as his due, ſaying, that hee is happie which can; ſo abruptly ending, but hee meaneth eyther him, that can win the beſt, or moderate himſelfe being beſt, and leave off with the beſt.

SEPTEMBER.

AEGLOGA NONA.

ARGUMENT.

HEREIN Diggon Davie is deviſed to be a ſhepheard that, in hope of more gaine, drove his ſheepe into a farre countrey. The abuſes whereof, and looſe living of popiſh prelates, by occaſion of Hobbinols demaund, he diſcourſeth at large.

HOBBINOLL. DIGGON DAVIE.

HOBBINOLL.

DIGGON DAVIE! I bid her god day;
Or Diggon her is, or I miſſay.

DIG. Her was her, while it was day-light,
But nowe her is a moſt wretched wight:
For day, that was, is wightly paſt,
And now at earſt the dirke night doth haſt.

HOB. Diggon, areede who has thee ſo dight;
Never I wiſt thee in ſo poore a plight.

Ver. 6. ———— dirke] *Dirk* is the old northern word for *dark*. See the Gloſſ. to G. Douglas's Virgil. Some editions, however, depart from the old quartos, and read *darke*. And yet ver. 102 might have ſet them right: "Diggon, I praye thee, ſpeake not ſo *dirke*." TODD.

Where is the fayre flocke thou was woont to lead?
Or bene they chaffred, or at miſchiefe dead?
DIG. Ah! for love of that is to thee moſt leefe,
Hobbinoll, I pray thee gall not my olde greefe;
Sike queſtion rippeth up cauſe of new woe,
For one, opened, mote unfold many moe.
HOB. Nay, but ſorrow cloſe ſhrouded in heart,
I know, to keepe is a burdenous ſmart:
Ech thing imparted is more eath to beare:
When the rayne is fallen, the clouds waxen cleare.
And now, ſithence I ſaw thy head laſt,
Thriſe three moones bene fully ſpent and paſt;

Ver. 10. *Or bene they* chaffred?] *Sold* or *exchanged*. So Chaucer, *Man of Lawe's Tale*, edit. Urr. 135.

" In Surrey whilom dwelt a Company
" Of Chapmen rich, and thereto ſad and true,
" That wide were ſentin their ſpicery,
" Clothis of gold, and ſattin rich of hew;
" Their *chafare* was ſo thrifty, and ſo new,
" That every wight hath dainty to *chafare*
" With them, and eke to ſellin them their ware."

T. WARTON.

Ver. 11. ——— *of that is*] Of that *which* is. Again, ver. 138. " And cleanly cover that [*which*] cannot be cured." Numerous examples of this elleipſis occur in Spenſer. TODD.

Ibid. ——— leefe,] *Grateful* or *dear*. Many inſtances of this word occur in Chaucer. See the Gloſſ. to Urry's Chaucer. And thus, in the *Merch. Tale*, ver. 1004, as Mr. Warton alſo obſerves, " Mine own dere brothir, and my *leſift* lord." TODD.

Since when thou haſt meaſured much ground,
And wandred weele about the world round,
So as thou can many thinges relate;
But tell me firſt of thy flockes eſtate.
DIG. My ſheepe bene waſted; (wae is me
thereforel)
The iolly ſhepheard that was of yore,
Is now nor iolly, nor ſhepheard more.
In forreine coaſtes men ſayd was plentie;
And ſo there is, but all of miſerie:
I dempt there much to have eeked my ſtore,
But ſuch eeking hath made my heart ſore.
In tho countries, whereas I have bene,
No beeing for thoſe that truly mene;
But for ſuch, as of guile maken gaine,
No ſuch country as there to remaine;
They ſetten to ſale theyr ſhops of ſhame,
And maken a mart of theyr good name:
The ſhepheards there robben one another,
And layen baytes to beguile her brother;
Or they will buye his ſheepe out of the cote,

Ver. 31, *But ſuch* eeking *hath made my heart ſore.*] So Chaucer, *Troil. and Creſ.* L. i. 706. edit. Urr.

——— " theſe folios, that their ſorowes *ecke*
"With ſorowe, &c." T. WARTON.

See alſo the note on *eeke*, F. Q. i. v. 42. TODD.

Ver. 37. ——————— *mart*] This is the old and genuine reading; but the folio of 1611 altered it to *market*, which the later editions follow. TODD.

Ver. 39. ——————————— her] *Their*. See the notes on F. Q. ii. x. 26. TODD.

Or they will carven the ſhepheardes throte.
The ſhepheardes ſwayne you cannot well ken,
But it be by his pride, from other men;
They looken bigge as bulles that bene bate,
And bearen the cragge ſo ſtiffe and ſo ſtate,
As cocke on his dunghill crowing cranck.

Hob. Diggon, I am ſo ſtiffe and ſo ſtanck,
That uneth may I ſtand any more;
And now the weſterne winde bloweth ſore,
That now is in his chiefe ſoveraigntee,
Beating the withered leafe from the tree;
Sitte we downe here under the hill;
Tho may we talke and tellen our fill,
And make a mocke at the bluſtering blaſt:
Now ſay on, Diggon, whatever thou haſt.

Ver. 41. *Or they will* carven *the ſhepheardes* throte.] So Chaucer, *Kn. Tale*, v. 2015, edit. Urr.

——————— " with *throte ycorve*,
" A thouſand ſteine—"

And, in the *Leg. of Philom.* 107. ed. ſupr.

" And with his ſwerd her tong off *kerfith* he."
T. Warton.

Add the *Legende of Hypermneſtra*, ver. 134.

" And ſhall I have my *throte ycorve* atwo?" Todd.

Ver. 46. *As cocke on his dunghill, crowing* cranck.] *Crank* is *luſty, couragious.* See Minſheu, in V. See alſo Drayton's *Shepheards Garland*, edit. 1593. p. 61.

" Like *chanteclere* he *crowed* cranckE,
" And pip'd with merrie glee." Todd.

Ver. 47. ——————— ſtanck,] *Weary* or *faint*, from the Italian adjective *ſtanco*, as Dr. Johnſon has obſerved. Todd.

Ver. 50. *That* nowe *is* &c.] The quarto of 1597 and the folios omit *nowe.* Todd.

DIG. Hobbin, ah Hobbin! I curſe the ſtound
That ever I caſt to have lorne this ground:
Wel-away the while I was ſo fond
To leave the good, that I had in hond,
In hope of better that was uncouth;
So loſt the dogge the fleſh in his mouth.
My ſeely ſheepe (ah! ſeely ſheepe!)
That here by there I wilome uſde to keepe,
All were they luſtie as thou diddeſt ſee,
Bene all ſtarved with pyne and penuree;
Hardly my ſelfe eſcaped thilke paine,
Driven for neede to come home againe.
HOB. Ah! ſon, now by thy loſſe art taught
That ſeldom chaunge the better brought:
Content who lives with tryed ſtate,
Neede feare no chaunge of frowning Fate;
But who will ſeeke for unknowne gayne,
Oft lives by loſſe, and leaves with payne,
DIG. I wote ne, Hobbin, how I was bewitcht
With vayne deſire and hope to be enricht:

Ver. 65. *Bene all ſtarved with* pyne *and* penuree:] See the ſame expreſſion, F. Q. i. ix. 35.

" His raw-bone cheekes, through *penurie* and *pine*,
" Where ſhronke into his iawes, &c."

Hall has well converted the words into *pineful penury*, Sat. 2. B. 5.

" And gript the mawes of barren Sicily
" With long conſtraint of *pineful penury*." TODD.

But, ſicker, ſo it is, as the bright ſtarre
Seemeth aye greater when it is farre:
I thought the ſoyle would have made me rich,
But now I wote it is nothing ſich;
For eyther the ſhepheards bene ydle and ſtill,
And ledde of theyr ſheepe what way they will,
Or they bene falſe, and full of covetiſe,
And caſten to compaſſe many wronge empriſe:
But the more bene fraight with fraud and ſpight,
Ne in good nor goodnes taken delight,
But kindle coales of conteck and yre,
Wherewith they ſet all the world on fire;
Which when they thinken againe to quench,
With holy water they doen hem all drench.
They ſaye they con to heaven the high-way,
But by my ſoule I dare underſaye
They never ſette foote in that ſame troad,
But balke the right way, and ſtrayen abroad.
They boaſt they han the devill at commaund,
But aſke hem therefore what they han paund:
Marrie! that great Pan bought with deare borrow,
To quite it from the blacke bowre of ſorrow.
But they han ſold thilke ſame long egoe,
For they woulden draw with hem many moe.

Ver. 96. ——— *that great* Pan *with great* borrow,] Compare *May*, ver. 111, 150, together with the Gloſſe of E. K. on the expreſſions in thoſe lines *Pan* and *deare borrow*, and my note on *borrow*, ver. 131. Todd.

But let hem gange alone a Gods name;
As they han brewed, ſo let hem beare blame.
HOB. Diggon, I praye thee ſpeake not ſo dirke;
Such myſter ſaying me ſeemeth to-mirke.
DIG. Then, plainly to ſpeake of ſhepheards moſte what,
Badde is the beſt; (this Engliſh is flat.)
Their ill haviour garres men miſſay
Both of theyr doctrine, and theyr ſay.
They ſayne the world is much war then it wont,
All for her ſhepheardes bene beaſtly and blont.
Other ſayne, but howe truely I n'ote,
All for they holden ſhame of their cote:
Some ſticke not to ſay, (hote cole on her tongue!)
That ſike miſchiefe graſeth hem emong,
All for they caſten too much of worldes care,
To deck her dame, and enrich her heire;

Ver. 103. ——————— to-mirke.] *Very obſcure* or *dark*. See Chaucer, *Rom. R.* 5339. Of the moon eclipſed:

"The ſhadowe makith her bemes MERKE,
"And her hornis to ſhewin *derke*."

So likewiſe, in *Adagia Scotica, or A Collection of Scotch Proverbs*, &c. Collected by R. B. Very uſefull and delightfull. Lond. 12mo. 1668. "A *mirk* mirror is a mans mind." TODD.

Ver. 104. ——————— what,] *Affairs*, &c. See the note on *what*, F. Q. vi. ix. 7. TODD.

Ver. 108. *They ſay the world is much* war &c.] See the notes on the "world—*warre* old," F. Q. iv. viii. 31. TODD.

Ver. 109. ——————— blont.] *Stupid* or *unpoliſhed*. Hence the old phraſe, "*bluntneſſe of witte*" for "dulneſſe of minde." See Barret's *Alvearie*, 1580, in V. *Blunte*. See alſo F. Q. vi. xi. 9. TODD.

For ſuch encheaſon, if you goe nie,
Fewe chimnies reeking you ſhall eſpie.
The fat oxe, that wont ligge in the ſtall,
Is nowe faſt ſtalled in her crumenall.
Thus chatten the people in their ſteads,
Ylike as a monſter of many heads:
But they, that ſhooten neareſt the pricke,
Sayne, other the fat from their beards doen lick:
For bigge bulles of Baſan brace hem about,
That with their hornes butten the more ſtoute;
But the leane ſoules treaden under foot,
And to ſeeke redreſſe mought little boote;
For liker bene they to pluck away more,
Then ought of the gotten good to reſtore:
For they bene like fowle wagmoires overgraſt,
That, if thy galage once ſticketh faſt,
The more to winde it out thou doſt ſwinck,
Thou mought aye deeper and deeper ſinck.
Yet better leave off with a little loſſe,
Then by much wreſtling to leeſe the groſſe.

Ver. 119. ——————— crumenall.] *Purſe*, from the Lat. *crumena*, as Dr. Johnſon has noticed. TODD.

Ver. 130. ——————— wagmoires] *Quagmires*. TODD.

Ver. 131. *That, if* thy *galage*] This is the genuine reading. But it is corrupted in the quarto of 1597 and in the folios, which read "That if *any* galage &c." Which the modern editions alſo follow. TODD.

Ibid. ——————— *galage*] See the note on this word, in *Februarie* v. 244. T. WARTON.

Hob. Nowe, Diggon, I ſee thou ſpeakeſt too plaine;
Better it were a little to feine,
And cleanely cover that cannot be cured;
Such ill, as is forced, mought needes bee endured.
But of ſike paſtoures howe done the flocks creepe?
Dig. Sike as the ſhepheards, ſike bene her ſheepe,
For they nill liſten to the ſhepheards voice;
But if he call hem, at their good choice
They wander at will and ſtay at pleaſure,
And to their folds yeade at their owne leaſure.
But they had be better come at their call;
For many han unto miſchiefe fall,
And bene of ravenous wolves yrent,
All for they nould be buxome and bent.
Hob. Fie on thee, Diggon, and all thy foule leaſing;
Well is knowne that, ſith the Saxon king,
Never was wolf ſeene, many nor ſome,
Nor in all Kent, nor in Chriſtendome;
But the fewer wolves (the ſooth to ſaine)
The more bene the foxes that here remaine.

Ver. 145. ——————— *yeade*] This emendation occurs in the firſt folio. To *yead* or *yede* is to *go*, and frequently occurs in the *Faerie Queene*. The quartos here read *yeeld*.
Todd.

DIG. Yes, but they gang in more ſecret wiſe,
And with ſheeps clothing doen hem diſguiſe.
They walke not widely as they were wont,
For feare of raungers and the great hunt,
But prively prolling to and froe,
Enaunter they mought be inly knowe.
HOB. Or privie or pert if any bin,
We han great bandogs wil teare their ſkin.
DIG. In deede thy Ball is a bold bigge cur,
And could make a iolly hole in their fur:
But not good dogs hem needeth to chace,
But heedy ſhepheards to diſcerne their face;
For all their craft is in their countenaunce,
They bene ſo grave and full of maintenaunce.
But ſhall I tell thee what my ſelf knowe
Chaunced to Roffin not long ygoe?
HOB. Say it out, Diggon, whatever it hight,
For not but well mought him betight:

Ver. 158. *They* walke *not* &c.] This is the original, and indeed the obvious, reading and ſenſe. Yet the firſt folio has converted *walke* into *talke*, and modern editions have conformed to this ridiculous miſtake. TODD.

Ver. 162. *Or* privie, *or* pert] *Open* or *ſecret*. So Chaucer, *Wife of Bathes T.* 1113. edit. Urr.

"Lo! who that is moſt vertuous alwey
"*Privy* and *apert*, and moſt tendith aye
"To do the gentle dedis that he can,
"Takith him for the grettiſt Gentilman."

T. WARTON.

He is ſo meeke, wiſe, and merciable,
And with his word his work is convenable.
Colin Clout, I weene, be his ſelfe boye,
(Ah, for Colin! he whilome my ioye:)
Shepheards ſich, God mought us many ſend,
That doen ſo carefully theyr flocks tend.
DIG. Thilke ſame ſhepheard mought I well marke,
He has a dogge to bite or to barke;
Never had ſhepheard ſo keene a cur,
That waketh and if but a leafe ſtur.
Whilome there wonned a wicked wolfe,
That with many a lambe had gutted his gulfe,
And ever at night wont to repayre
Unto the flocke, when the welkin ſhone fayre,
Yclad in clothing of ſeely ſheepe,
When the good olde man uſed to ſleepe;
Tho at midnight he would barke and ball,
(For he had eft learned a currës call,)
As if a woolfe were emong the ſheepe:
With that the ſhepheard would breake his ſleepe,

Ver. 174. ——————— *merciable*,] An adjective repeatedly uſed by Chaucer. So, in *A Ballade*, edit. Urr. p. 556.

" O mercifull, and O *merciable*,
" Kyng of kyngis, &c."

And in the *Rom. R.* 1864.

" To make theſe Ladies *merciable*."

And in other places. TODD.

And ſend out Lowder (for ſo his dog hote)
To raunge the fields with wide open throte.
Tho, when as Lowder was far away,
This wolviſh ſheepe woulde catchen his pray,
A lambe, or a kid, or a weanell waſt;
With that to the wood would hee ſpeede him faſt.
Long time he uſed this ſlippery pranck,
Ere Roffy could for his labour him thanck.
At end, the ſhepheard his practiſe ſpyed,
(For Roffy is wiſe, and as Argus eyed,)
And, when at even he came to the flocke,
Faſt in their foldes he did them locke,
And tooke out the woolfe in his counterfeit cote,
And let out the ſheepes bloud at his throte.

HOB. Marry, Diggon, what ſhould him affraye
To take his owne where ever it laye?
For, had his weſand been a little widder,
He woulde have devoured both hidder and ſhidder.

DIG. Miſchiefe light on him, and Gods great curſe,
Too good for him had bene a great deale worſe;
For it was a perilous beaſt above all,
And eke had hee cond the ſhepheards call,

Ver. 215. ——————— cond] *Learnt.* So in ver. 90. *con* ſignifies to *know.* TODD.

And oft in the night came to the ſheep-
cote,
And called Lowder, with a hollow throte,
As if the olde man ſelfe had beene:
The dogge his maiſters voice did it weene,
Yet halfe in doubt he opened the dore,
And ranne out as he was wont of yore.
No ſooner was out, but, ſwifter then thought,
Faſt by the hyde the wolfe Lowder caught;
And, had not Roffy renne to the ſteven,
Lowder had bene ſlaine thilke ſame even.
HOB. God ſhield, Man, hee ſhould ſo ill
have thrive,
All for he did his devoyre belive.
If ſike bene wolves, as thou haſt told,
How mought we, Diggon, hem behold?
DIG. How, but, with heede and watchfull-
neſſe,
Forſtallen hem of their wilineſſe:
For-thy with ſhepheard ſittes not play,
Or ſleepe, as ſome doen, all the long day;

Ver. 224. ——————— ſteven,] *Noiſe.* So Chaucer, *Leg. of Philomela*, ver. 101.

" She cryith ſuſter with full loude *ſteven.*"

T. WARTON.

Ver. 227. *All for hè did his* devoyre belive.] " Becauſe he did his *duty promptly* or *quickly.*" The word *devoyre* being the French *devoir*, duty; and *belive* being often uſed for *quickly* in the F. Q. Some modern editions ſtrangely confound the ſenſe by having admitted *believe*, inſtead of *belive*, into the text. Hughes is the father of the error. TODD.

But ever liggen in watch and ward,
From ſodaine force their flocks for to gard.
Hob. Ah! Diggon, thilke ſame rule were too ſtraight,
All the cold ſeaſon to watch and waite:
We bene of fleſh, men as other bee,
Why ſhould we be bound to ſuch miſeree?
What-ever thing lacketh chaungeable reſt,
Mought needes decay, when it is at beſt.
Dig. Ah! but, Hobbinoll, all this long tale
Nought eaſeth the care that doth mee forhaile;
What ſhall I doe? what way ſhall I wend,
My piteous plight and loſſe to amend?
Ah! good Hobbinoll, mought I thee pray
Of ayde or counſell in my decaye.
Hob. Now by my ſoule, Diggon, I lament
The hapleſſe miſchiefe that has thee hent;
Netheleſſe thou ſeeſt my lowly ſaile,
That froward Fortune doth ever availe:
But, were Hobbinoll as God mought pleaſe,

Ver. 234. ——————— *in watch and ward,*] So, in F. Q. i. iii. 9. "He kept both watch and ward." This expreſſion occurs in the "Statutes and Ordenaunces of Warre, made by kynge Henry the viiith. bl. l. Empr. hy R. Pynſon, 1513," Sign. A. vi. "*For kepynge of watche and warde.* Alſo that euery man be obeyſſaunt to his capitayne, and vnder his capitayne kepe his watch and his warde, &c." Todd.

Ver. 251. *That froward Fortune doth ever* availe,] If the poet wrote *availe*, the meaning is more perſpicuous by reading *never* inſtead of *ever*, as Mr. Warton ſuggeſts: that is, Thou ſeeſt my lowly ſail, my inability; for froward fortune can never avail. Todd.

Diggon ſhould ſoone finde favour and eaſe:
But if to my cotage thou wilt reſort,
So as I can I will thee comfort;
There mayſt thou ligge in a vetchy bed,
Till fairer Fortune ſhew forth his head.
DIG. Ah! Hobbinoll, God mought it thee requite;
Diggon on fewe ſuch friendes did ever lite.

DIGGONS EMBLEME.

Inopem me copia fecit.

GLOSSE.

The Dialect and phraſe of ſpeech, in this Dialogue, ſeemeth ſomewhat to differ from the common. The cauſe whereof is ſuppoſed to be, by occaſion of the partie herein meant, who, being verie friend to the Authour hereof, had beene long in forrain countreys, and there ſeene many diſorders, which he here recounteth to Hobbinoll.

Bidde her, Bidde good morrow. For to bidde, is to pray, whereof commeth beades for praiers, and ſo they ſay, To bidde his beades, ſ. to ſay his praiers.

Wightly, quickly, or ſodainly.

Chaffred, ſolde.

Dead at miſchiefe, an unuſuall ſpeech, but much uſurped of Lidgate, and ſometime of Chaucer.

Leefe, Deare.

Ethe, eaſie.

Thriſe three Moones, nine monethes.

Meaſured, for traveiled.

Wae, woe, Northernly.

Eeked, encreaſed.

Carven, cutte.

Ken, know.

Cragge, neck.

State, ſtoutly.

Stanck, weary or faint.

And now: hee applieth it to the time of the yeare, which is in the ende of harveſt, which they call the fall of the leafe: at which time the Weſterne winde beareth moſt ſwaye.

A mocke, Imitating Horace, " *Debes ludibrium ventis.*"
Lorne, left.
Soote, ſweete.
Uncouth, unknowne.
Here by, there, here and there.
As the bright, &c. tranſlated out of Mantuan.
Empriſe, for enterpriſe. Per Syncopen.
Conteck, ſtriſe.
Trode, path.
Marrie that, that is, their ſoules, which by Popiſh exorciſmes and practiſes they damne to hell.
Blacke, hell.
Gang, goe.
Miſter, manner.
Mirke, obſcure.
Warre, worſe.
Crumenall, purſe.
Brace, compaſſe.
Encheſon, occaſion.
Overgraſt, overgrowne with graſſe.
Galage, ſhoe.
The groſſe, the whole.
Buxome and bent, meeke and obedient.
Saxon King, King Edgare that raigned here in Britanie in the yeare of our Lord [959 &c.] Which King cauſed all the Wolves, whereof then was ſtore in this country, by a proper policie to be deſtroied. So as never ſince that time, there have bene Wolves here found, unleſſe they were brought from other countries. And therefore Hobbinoll rebuketh him of untruth, for ſaying that there be Wolves in England.
Nor in Chriſtendome: this ſaying ſeemeth to be ſtrange and unreaſonable: but indeed it was wont to be an olde proverbe and common phraſe. The Originall whereof was, for that moſt part of England in the raigne of King Ethelbert was chriſtened, Kent only except, which remained long after in miſbeliefe and unchriſtened: So that Kent was counted no part of Chriſtendome.
Great hunt, Executing of lawes and iuſtice.
Enaunter, leaſt that.
Inly, inwardly: aforeſaid.
Privie or pert, openly, ſaith Chaucer.
Roffy, the name of a ſhepheard in Marot his Aeglogue of Robin and the King. Whom he here commendeth for great care and wiſe governaunce of his flocke.
Colin Clout: Now I thinke no man doubteth but by Colin is

meant the Authors ſelfe, whoſe eſpeciall good friend Hobbinoll ſaith hee is, or more rightly Maiſter Gabriel Harvey: of whoſe eſpeciall commendation, as well in Poetrie as Rhetoricke and other choice learning, we have lately had a ſufficient triall in divers his workes, but ſpecially in his *Muſarum Lacrymæ*, and his late *Gratulationum Valdinenſium*, which booke, in the progreſſe at Audley in Eſſex, he dedicated in writing to her Maieſtie, afterward preſenting the ſame in print to her Highneſſe at the worſhipful Maiſter Capels in Hertfordſhire. Beſide other his ſundry moſt rare and verie notable writings, partly under unknowne titles, and partly under counterfaite names, as his *Tyrannomaſtix*, his *Olde Natalitia*, his *Rameidos*, and eſpecially that part of *Philomuſus*, his *divine Anticoſmopolita*, and divers other of like importance. As alſo, by the name of other ſhepheards, he covereth the perſons of divers other his familiar friends and beſt acquaintance.

This tale of Roſſy ſeemeth to colour ſome particular Action of his. But what, I certainly know not.

Wonned, haunted.

Welkin, ſkye: aforeſaid.

A weanell waſte, a weaned yongling.

Hidder and ſhidder, he and ſhe, Male and Female.

Steven, noyſe.

Belive, quickly.

What ever, Ovids verſe tranſlated.

" Quod caret alterna requie, durabile non eſt."

Forhaile, draw or diſtreſſe.

Vetchie, of Peaſe ſtraw.

EMBLEME.

This is the ſaying of Narciſſus in Ovid. For when the fooliſh boy, by beholding his face in the brooke, fell in love with his owne likeneſſe; and, not able to content himſelfe with much looking theron, he cried out, that plentie made him poore, meaning that much gazing had bereft him of ſence. But Diggon uſeth to other purpoſe, as who that, by tryall of many wayes, had found the worſt, and through great plentie was fallen into great penury. This Poeſie I know to have bene much uſed of the Authour, and to ſuch like effect, as firſt Narciſſus ſpake it.

OCTOBER.

AEGLOGA DECIMA.

ARGUMENT.

IN Cuddie is ſet out the perfect patern of a Poet, which, finding no maintenance of his ſtate and ſtudies, complaineth of the contempt of Poetrie, and the cauſes thereof: Specially having bene in all ages, and even amongſt the moſt barbarous, alwaies of ſingular account and honour, and being indeed ſo worthie and commendable an art; or rather no art, but a divine gift and heavenly inſtinct not to be gotten by labour and learning, but adorned with both; and poured into the witte by a certaine Enthouſiaſmos and celeſtiall inſpiration, as the Author hereof elſe where at large diſcourſeth in his booke called The Engliſh Poet, *which booke being lately come to my handes, I minde alſo by Gods grace, upon further adviſement, to publiſh.*

PIERS. CUDDIE.

PIERS.

CUDDIE, for ſhame, holde up thy heavie head,
And let us caſt with what delight to chace

Ver. 2. ——— caſt] *Conſider*, repeatedly ſo uſed in the *Faer. Qu.* See F. Q. i. ii. 2, i. ii. 37, i. vi. 3, &c. Todd.

And weary this long lingring Phœbus race.
Whilome thou wont the ſhepheards laddes to leade
In rimes, in ridles, and in bydding baſe;
Nowe they in thee, and thou in ſleepe arte, deade.

CUD. Piers, I have pyped erſt ſo long with payne,
That all mine oten reedes ben rent and wore,
And my poore Muſe hath ſpent her ſpared ſtore,
Yet little good hath got, and much leſſe gayne.
Such pleaſaunce makes the graſhopper ſo poore,
And ligge ſo layd, when winter doth her ſtraine.

The dapper ditties, that I wont deviſe,
To feede youthes fanſie, and the flocking fry,

Ver. 5. ——— *in bydding baſe,*] The game of *baſe* or *priſon-baſe*. See the note on F. Q. v. viii. 5. Mr. Malone, in a note on Shakſpeare's *Two Gent. of Verona*, cenſures Dr. Warburton for ſaying that the country exerciſe, in which ſome purſue and others are made priſoners, was called *Bid the baſe*: "Dr. Warburton is not quite accurate: The game was not called *Bid* the Baſe, but *the Baſe*." Now it ſhould ſeem, by this expreſſion of Spenſer, that Dr. Warburton was not inaccurate. TODD.

Ver. 32. ——— ligge] *Lie*. See alſo ver. 63. The word is uſed by Chaucer. It is yet common in the north of England. TODD.

Ver. 13. *The* dapper *ditties,*] The *neat* or *pretty* ſongs &c. So Drayton, in his *Shep. Garland*, ed. 1593, p. 13.
——— "tune thy reed to *dapper* virelays." TODD.

Delighten much; what I the bett forthy?
They han the pleaſure, I a ſclender priſe:
I beate the buſh, the byrdes to them do flie:
What good thereof to Cuddie can ariſe?

PIERS. Cuddie, the praiſe is better then the price,
The glory eke much greater then the gayne:
O what an honour is it, to reſtraine
The luſt of lawleſſe youth with good advice,
Or pricke them forth with pleaſaunce of thy vaine,
Whereto thou liſt their trained willes entice!

Soone as thou gynſt to ſette thy notes in frame,
O how the rural routes to thee do cleave!
Seemeth thou doeſt theyr ſoule of ſenſe bereave,
All as the ſhepheard that did fetch his dame
From Plutoes balefull bowre withouten leave;
His muſickes might the helliſh hound did tame.

CUD. So prayſen babes the peacocks ſpotted trayne,

Ver. 15. ——————— bett] *Better.* So Chaucer uſes it, *Man of Lawes Tale*, 4534, edit. Tyrwhitt.
"*Bet* is to dien than have indigence." TODD.

Ver. 31. *So prayſen babes* &c.] What ſignifies it, ſays the Shepherd, to receive no other recompence than praiſe? *Laudatur et alget.* Ariſtoph. *Equ.* 531.
Στέφανον μὲν ἴσχει, δόξῃ δ' ἀπόλλυς. JORTIN.

And wondren at bright Argus blazing eye;
But who rewardes him ere the more forthy,
Or feedes him once the fuller by a graine?
Sike praiſe is ſmoke, that ſheddeth in the ſkie;
Sike words bene winde, and waſten ſoone in vaine.

PIERS. Abandon then the baſe and vile clowne;
Lift up thy ſelfe out of the lowly duſt,
And ſing of bloody Mars, of wars, of giuſts;
Turne thee to thoſe that weld the awfull crowne,
To doubted knights, whoſe woundleſſe armour ruſts,
And helmes unbruzed wexen daylie browne.

Ver. 39. *And ſing of bloody Mars*, &c.] He ſeems now to have intended the *Faerie Queene*. T. WARTON.

Ibid. ——— giuſts;] *Juſts* or *tournaments*. See F. Q. i. i. 1. "As one for knightly *giuſts* and fierce encounters fitt." TODD.

Ver. 40. ——— weld] *Wield*. So, in F. Q. ii. x. 32. "Who peaceably the ſame long time did *weld*," viz. the crown. T. WARTON.

Ver. 41. *To* doubted *knights*,] Perhaps *doubted* may be a contraction for *redoubted*, as in Skelton's Elegy on the death of the Earl of Northumberland, *Poems*, ed. 1736, p. 280. where the Earl is termed,

"The myghty Lyon *doutted* by ſe and lande."

However, ſee the old bl. l. edition of *Bevis of Hampton*, which begins thus:

"Liſten, Lordings, and hold you ſtill;
"Of *doubtie* men tell you I will:"

That is, *doughty* or *brave* men. TODD.

Ver. 42. *And helmes* unbruzed] The expreſſion of "ſhields

There may thy Muſe diſplay her fluttring wing,
And ſtretch her ſelfe at large from eaſt to weſt;
Whither thou liſt in fayre Eliſa reſt,
Or, if thee pleaſe in bigger notes to ſing,
Advaunce the Worthy whom ſhee loveth beſt,
That firſt the White Beare to the Stake did bring.

And, when the ſtubborne ſtroke of ſtronger ſtounds
Has ſomewhat ſlackt the tenor of thy ſtring,
Of love and luſtihead tho maiſt thou ſing,
And carroll lowde, and leade the Millers rounde,
All were Eliſa one of thilk ſame ring;
So mought our Cuddies name to heaven ſounde.

CUD. In deede the Romiſh Tityrus, I heare,
Through his Mecænas left his oaten reede,

bruiſed," occurs in *Bevis of Hampton*, old bl. l. edit. Sign. H. 4. So, in Shakſpeare's *K. Rich.* III.

" Our *bruiſed* arms hung up for monuments." TODD.

Ver. 49. ——— ſtounds] *Times* or *occaſions*. See the Gloſſ. Urry's Chaucer, in VV. *Stound* and *Stoundes*. See alſo F. Q. i. viii. 38, i. xi. 36, &c. TODD.

Ver. 51. ——— luſtihead] *Jollity*. See F. Q. i. ii. 3, iii. x. 45, vii. vii. 33. The firſt folio reads *luſtlihead*. TODD.

Ver. 52. *And carroll lowde,*] Hence Milton, in his *Comus*, ver. 849.

——— " the *ſhepherds* at their feſtivals
" *Carrol* her goodneſs *loud* in ruſtick lays."

And P. Fletcher, *Piſc. Eclog.* 1633, p. 7.

" And *carol lowd* of love and love's delight." TODD.

Whereon hee earſt had taught his flocks to
feede,
And laboured lands to yeeld the timely eare,
And eft did ſing of warres and deadly dreede,
So as the heavens did quake his verſe to heare.

But ah! Mecænas is yclad in claye,
And great Auguſtus long ygoe is dead,
And all the worthies liggen wrapt in lead,
That matter made for poets on to playe:
For ever, who in derring-doe were dread,
The loftie verſe of hem was loved aye.

But after Vertue gan for age to ſtoupe,
And mightie Manhood brought a bedde of eaſe,
The vaunting poets found nought worth a
peaſe
To put in preace among the learned troupe;
Tho gan the ſtreames of flowing wittes to ceaſe,
And ſunnebright honour pend in ſhamefull
coupe.

Ver. 61. *But ah! Mecœnas* &c.] See Juvenal, *Sat.* vii. 94, et ſeq.

" Quis tibi Mecœnas? &c."

Compare alſo Mantuan's fifth Eclogue. TODD.

Ver. 65. *For ever, who in derring-doe were dread,*
The loftie verſe of hem was loved aye.] This ſeems to be copied from Claudian, *Præf. ad II. Conſ. Stil.*

" Gaudet enim Virtus teſtes ſibi jungere Muſas:
" Carmen amat quiſquis carmine digna facit."

JORTIN.

And if that any buddes of Poeſie,
Yet of the old ſtocke, gan to ſhoote againe,
Or it mens follies mote to-force to fain,
And rolle with reſt in rymes of ribaudrie;
Or, as it ſprung, it wither muſt againe;
Tom Piper makes us better melodie.

PIERS. O pierleſſe Po'eſie! where is then
thy place?
If nor in princes pallace thou doeſt ſit,
(And yet is princes pallace the moſt fit,)
Ne breſt of baſer birth doth thee embrace,
Then make thee wings of thine aſpiring wit,
And, whence thou camſt, flie backe to heaven apace.

CUD. Ah! Percy, it is all-to-weake and wanne,
So high to ſore and make ſo large a flight;
Her peeced pyneons bene not ſo in plight:
For Colin fits ſuch famous flight to ſcanne;

Ver. 76. ——— ribaudrie] *Ribaldry, obſcenity.* So, in *The Teares of the Muſes*, ver. 213.
"Rolling in rymes of shameleſſe *ribaudrie.*"
So Chaucer, *Pard. Prol.* ver. 38;
"Nay, let him tell us of no *ribaudrie*;
"Tell us ſome moral thing." TODD.

Ver. 85. *Ah! Percy*, &c.] E. K. remarks, that it is doubtful whether Cuddy be deſigned for Spenſer himſelf. This ſtanza, however, affords a proof that the perſons are different. T. WARTON.

He, were he not with love ſo ill bedight,
Would mount as high and ſing as ſoote as
ſwanne.

PIERS. Ah! ſon; for Love does teach him
climbe ſo hie,
And lyftes him up out of the loathſome myre;
Such immortal mirror, as he doth admire,
Would rayſe ones minde above the ſtarrie
ſkie,
And cauſe a caytive corage to aſpire;
For loftie love doth loath a lowly eye.

CUD. All otherwiſe the ſtate of Poet ſtands;
For lordly Love is ſuch a tyranne fell,
That, where he rules, all power he doth expell;
The vaunted verſe a vacant head demaundes,
Ne wont with crabbed Care the Muſes dwell!
Unwiſely weaves, that takes two webbes in
hand.

Ver. 98. ——————— tyranne] *Tyrant.* So, in Sir P. Sidney's *Aſtrophel and Stella*, ſift Song:

" A rightfull prince by unright deeds a *tyran* groweth."

Again,

" You then vngratefull thiefe, you murdring *tyran* you."

The modern editions read *tyrant.* TODD.

Ver. 100. *The vaunted verſe a vacant head demaundes*, &c.] Compare Juvenal, *Sat.* vii. 63.

" Quis locus ingenio, niſi cum ſe carmine ſolo
" Vexant, et dominis Cirrhæ Niſæque feruntur,
" Pectora noſtra duas non admittentia curas?
" Magnæ mentis opus, &c." TODD.

Who ever caſtes to compaſſe wightie priſe,
And thinkes to throwe out thundring words of threat,
Let powre in laviſh cups and thriftie bittes of meate,
For Bacchus fruite is friend to Phœbus wiſe;
And, when with wine the braine begins to ſweat,
The numbers flow as faſt as ſpring doth riſe.

Thou kenſt not, Percie, how the rime ſhould rage;
O if my temples were diſtain'd with wine,
And girt in girlonds of wilde yvie twine,
How I could reare the Muſe on ſtately ſtage,
And teach her tread aloft in buſkin fine,
With queint Bellona in her equipage!

But ah! my courage cooles ere it be warme:
Forthy content us in this humble ſhade,
Where no ſuch troublous tydes han us affayde;
Here we our ſlender pipes may ſafely charme.

PIERS. And, when my gates ſhall han theyr bellyes layd,
Cuddie ſhall have a kidde to ſtore his farme.

Ver. 118. ——— charme.] *Temper*, or *tune*. See Mr. Warton's note on F. Q. v. ix. 13. Mr. Upton obſerves that Spenſer had Virgil's expreſſion in view, *Ecl.* x. 51.

—— "Chalcidico quæ ſunt mihi condita verſu
"Carmina, paſtoris Siculi modulabor avena." TODD.

Ver. 119. ——— gates] *Goats*. See the note on *gate*, in *May* ver. 177. TODD.

CUDDIES EMBLEME.

Agitante calefcimus illo, &c.

GLOSSE.

This Aeglogue is made in imitation of Theocritus his *16.* Idilion, wherin he reprooved the Tyranne Hiero of Syracuſe for his niggardiſe towarde Poets, in whom is the power to make men immortall for their good deeds, or ſhamefull for their naughtie life. And the like alſo is in Mantuane. The ſtyle hereof as alſo that in Theocritus, is more loftie then the reſt, and applyed to the height of Poeticall wit.

Cuddie, I doubt whether by Cuddy be ſpecified the Author ſelfe, or ſome other. For in the eight Aeglogue the ſame perſon was brought in, ſinging a Cantion of Colins making, as he ſaith. So that ſome doubt, that the perſons be different.

Whilome, ſometime.

Oaten reedes, Avenæ.

Ligge ſo layd, lye ſo faint and unluſtie.

Dapper, pretie.

Fry, is a bold Metaphor, forced from the ſpawning fiſhes: for the multitude of young fiſh be called the Frye.

To reſtraine: This place ſeemeth to conſpire with Plato, who in his firſt booke de Legibus ſaith, that the firſt invention of Poetry was of very vertuous intent. For at what time an infinit number of youth uſually came to their great ſolemne feaſtes called Panegyrica, which they uſed every five yeare to hold, ſome learned man, being more able then the reſt for ſpeciall gifts of wit and Muſick, would take upon him to ſing fine verſes to the people, in praiſe either of vertue or of victorie, or of immortalitie, or ſuch like. At whoſe wonderfull gift all men being aſtonied and as it were raviſhed with delight, thinking (as it was indeed) that he was inſpired from above, called him Vatem: which kinde of men afterward framing their verſes to lighter muſicke (as of Muſicke there be many kindes, ſome ſadder, ſome lighter, ſome martiall, ſome heroical, and ſo diverſly eke affect the mindes of men,) found out lighter matter of Poeſie alſo, ſome playing with love, ſome ſcorning at mens faſhions, ſome powred out in pleaſure: and ſo were called Poets or makers.

Senſe bereave: what the ſecret working of muſick is in the minds of men, as wel appeareth hereby, that ſome of the auntient Philoſophers, and thoſe the moſt wiſe, as Plato and

Pythagoras, held for opinion, that the minde was made of a certaine harmony and muſicall numbers, for the great compaſſion, and likeneſſe of affection in th' one and the other, as alſo by that memorable hiſtory of Alexander: to whom whenas Timotheus the great Muſitian plaied the Phrygian melody, it is ſaid, that hee was diſtraught with ſuch unwonted fury, that, ſtraightway riſing from the table in great rage, he cauſed himſelfe to be armed, as ready to go to warre, (for that muſicke is very warlike.) And immediately when as the Muſitian changed his ſtroke into the Lydian and Ionique harmony, he was ſo far from warring, that he ſat as ſtill, as if he had bin in matters of counſell. Such might is in Muſick. Wherfore Plato and Ariſtotle forbid the Arabian Melody from children and youth. For that being altogither on the fifth and ſeventh tone, it is of great force to mollifie and quench the kindly courage, which uſeth to burne in young breaſts. So that it is not incredible which the Poet here ſaith, that Muſick can bereave the ſoule of ſenſe.

The ſhepheard that, Orpheus: of whom is ſaid, that by his excellent ſkill in Muſick and Poetry, he recovered his wife Eurydice from hell.

Argus eyes: of Argus is before ſaid, that Iuno to him committed her huſband Iupiter, his Paragon Io, becauſe hee had an hundred eyes: but afterward Mercury, with his Muſick lulling Argus aſleepe, ſlue him and brought Io away, whoſe eyes it is ſaid that Iuno, for his eternall memorie, placed in her byrd the Peacocks taile; for thoſe coloured ſpots indeed reſemble eyes.

Woundleſſe armour, unwounded in warre, do ruſt through long peace.

Diſplay, A Poeticall metaphor, whereof the meaning is, that, if the Poet liſt ſhew his ſkill in matter of more dignitie then in the homely Aeglogue, good occaſion is him offered of higher veyne and more Heroical argument in the perſon of our moſt gratious ſoveraigne, whom (as before) hee calleth Eliſa. Or if matter of knighthood and chivalry pleaſe him better, that there be many noble and valiant men, that are both worthy of his paine in theyr deſerved praiſes, and alſo favourers of his ſkill and facultie.

The Worthy, he meaneth (as I gheſſe) the moſt honourable and renowmed the Earle of Leyceſter, whom by his cogniſance (although the ſame be alſo proper to other) rather then by his name he bewraieth, being not likely that the names of worldly princes be knowne to countrey clownes.

Slack, that is when thou chaungeſt thy verſe to ſtately courſe, to matter of more pleaſance and delight.

The Millers, a kinde of daunce.

Ring, companie of dauncers.

The Romiſh Tityrus, well known to be noble Virgil, who by Mæcenas meanes was brought into the favor of the Emperour Auguſtus, and by him moved to write in loftier kind then he earſt had done.

Whereon, &c. in theſe three verſes are the three ſeverall workes of Virgil intended, for in teaching his flocke to feede, is meant his Aeglogues. In labouring of lands, is his Georgiques. In ſinging of warres and deadly dread, is his divine Aeneis figured.

In derring do, In manhood and chivalrie.

For ever: He ſheweth the cauſe why Poets were wont to bee had in ſuch honour of noble men, that is, that by them their worthineſſe and valor ſhould through their famous poeſies be commended to all poſterities. Wherfore it is ſaid, that Achilles had never beene ſo famous, as he is, but for Homers immortall verſes, which is the onely advantage which hee had of Hector. And alſo that Alexander the great, comming to his tombe in Sigues, with naturall teares bleſſed him, that ever it was his hap to be honoured with ſo excellent a poets worke, as ſo renowmed and ennobled only by his meanes. Which being declared in a moſt eloquent Oration of Tullies, is of Petrarch no leſſe woorthily ſet forth in a Sonnet.

" Giunto Aleſſandro a la famoſa tomba
" Del fero Achille, ſoſpirando diſſe:
" O fortunato, che ſi chiara tromba Trouaſti, &c."

And that ſuch account hath beene alwaye made of Poets, as well ſheweth this, that the worthie Scipio, in all his warres againſt Carthage and Numantia, had evermore in his companie, and that in moſt familiar ſort, the good olde poet Ennius; as alſo that Alexander deſtroying Thebes, when he was enformed, that the famous Lyrick poet Pindarus was borne in that Citie, not onely commaunded ſtraightly, that no man ſhould, upon paine of death, do any violence to that houſe, or otherwiſe: but alſo ſpecially ſpared moſt, and ſome highly rewarded, that were of his kinne. So favoured he the onely name of a poet, which praiſe otherwiſe was in the ſame man no leſſe famous, that when he came to ranſacking of king Darius coffers, whom hee lately had overthrowne, he found in a little coffer of ſilver the two bookes of Homers workes, as laide up there for ſpeciall Iewels and riches, which he taking thence, put one of them dayly in his boſome, and the other every night layde under his pillow. Such honour have Poets alwayes found in the ſight of Princes and noble men, which this authour here verie well ſheweth, as elſe were more notably.

But after, &c. he ſheweth the cauſe of contempt of poetrie to be idleneſſe and baſeneſſe of minde.

Penit, ſhut up in ſlouth, as in a coope or cage.

Tom Pyper, an ironicall Sarcaſmus, ſpoken in deriſion of thoſe rude wits, which make more account of a ryming ribaud then of ſkill grounded upon learning and iudgement.

Ne breſt, the meaner ſort of men.

Her peeced pinions, unperfect ſkill: Spoken with humble modeſtie.

As ſoote as ſwanne: The compariſon ſeemeth to be ſtraunge: for the ſwan hath ever woonne ſmáll commendation for her ſweete ſinging: but it is ſaid of the learned, that the Swanne, a litle before her death, ſingeth moſt pleaſantly, as prophecying by a ſecrete inſtinct her neere deſtinie, as well ſaith the poet elſewhere in one of his Sonnets.

" The ſilver Swan doth ſing before her dying day,
" As ſhe that feeles the deepe delight that is in death, &c."

Immortall mirrour, Beautie, which is an excellent obiect of poeticall ſpirits, as appeareth by the worthie Petrarch, ſaying.

" Fiorir faceva il mio debile ingegno,
" A la ſua ombra, et creſcer ne gli affanni."

A caytive courage, a baſe and abiect minde.

For loſtie love, I thinke this playing with the letter, be rather a fault then a figure, as well in our Engliſh tongue, as it hath beene alwayes in the Latin, called *Cacozelon*.

A vacant, imitateth Mantuans ſaying, " Vacuum curis divina cerebrum Poſcit."

Laviſh cups, Reſembleth the common verſe, " Fæcúndi calices quem non fecere diſertum."

O if my, &c. he ſeemeth here to be raviſhed with a poeticall furie. For (if one rightly marke) the numbers riſe ſo full, and the verſe groweth ſo bigge, that it ſeemeth he had forgot the meanneſſe of ſhepheards ſtate and ſtile.

Wild yvie, for it is dedicate to Bacchus, and therefore it is ſayd, that the Mænades (that is Bacchus franticke prieſts) uſed in their ſacrifice to carrie Thyrſos, which were pointed ſtaves or iavelins, wrapped about with yvie.

In buſkin, it was the maner of poets and players in Tragedies to weare buſkins, as alſo in Comedies to uſe ſocks and light ſhooes. So that the buſkin in poetrie is uſed for tragicall matter, as is ſaid in Virgill, " Sola Sophocleo tua carmina digna cothurno." And the like in Horace, " Magnùm loqui, nitique cothurno."

Queint, ſtrange. Bellona the goddeſſe of battell, that is, Pallas, which may therefore well be called queint, for that (as Lucian ſaith) when Iupiter her father was in travaile of her, he

cauſed his ſonne Vulcan with his axe to hew his head: Out of which leaped out luſtily a valiant Damſell armed at all points, whom Vulcan ſeeing ſo faire and comely, lightly leaping to her, proferred her ſome curteſie, which the Ladie diſdayning, ſhaked her ſpeare at him, and threatned his ſaucineſſe. Therefore ſuch ſtraungeneſſe is well applyed to her.

Equipage, order.

Tydes, ſeaſons.

Charme, temper and order. For charmes were wont to be made by verſes, as Ovid ſayth. "Aut ſi carminibus."

EMBLEME.

Hereby is meant, as alſo in the whole courſe of this Aeglogue, that poetrie is a divine inſtinct, and unnatural rage paſſing the reach of common reaſon. Whom Piers anſwereth Epiphonematicos, acknowledging the excellency of the ſkill, whereof in Cuddie he had alreadie had a taſte.

NOVEMBER.

AEGLOGA UNDECIMA.

ARGUMENT.

IN this xi. Aeglogue hee bewaileth the death of ſome maiden of great blood, whom he calleth Dido. The perſonage is ſecret, and to me altogither unknowne, albeit of himſelfe I often required the ſame. This Aeglogue is made in imitation of Marot his ſong, which he made upon the death of Loyes the French Queen; but farre paſſing his reach, and in mine opinion all other the Aeglogues of this Book.

THENOT. COLIN.

THENOT.

COLIN, my deare, when ſhall it pleaſe thee ſing,
As thou wert wont, ſonges of ſome iouiſaunce?
Thy Muſe too long ſlombreth in ſorrowing,
Lulled aſleepe through Loves miſgovernaunce.
Now ſomewhat ſing, whoſe endleſſe ſovenaunce
Emong the ſhepheards ſwaines may aye remaine,
Whether thee liſt thy loved laſs advaunce,

ARG. *In this* &c.] Mr. Warton thinks that this Paſtoral was written at Penſhurſt.—The unuſual poſitions of many of the rhymes in it, are curious and pleaſing. TODD.

Or honor Pan with [illegible]

Col. Thenot, now nis the time of merimake,
Nor Pan to herie, nor with love to playe;
Sike myrth in May is meetest for to make,
Or sommer shade, under the cocked haye.
But nowe sadde Winter welked hath the day,
And Phœbus, weary of his yerely taske,
Ystabled hath his steedes in lowlye laye,
And taken up his ynne in Fishes haske:
Thilke sollein season sadder plight doth aske,
And loatheth sike delightes as thou doest prayse:
The mornefull Muse in myrth now list ne maske,
As shee was wont in youngth and sommer-dayes;

Ver. 11. ——— welked] [illegible] *impaired*, E. K. Of this word [illegible] Dictionary [illegible] not exactly to know the meaning [illegible] definition [illegible] very distant from the [illegible] *to cloud*, [illegible] Mr. Tyrwhitt [illegible] assigns [illegible] as one interpretation [illegible] the meaning of *withered*, which resembles E. K.'s *impaired*. TODD.

Ver. 15. *Ystabled*] This is the original and proper word. Many editions read, *Ystablisht*. Dr. Johnson, who has given no example under the verb active *to stable*, i. e. *to put into a stable*; or certainly the author of the Supplement to his Dictionary, might therefore have safely cited this authority of Spenser. TODD.

Ver. 16. ——————— haske:] See E. K.'s note. So, in Davison's *Poems*, edit. 1611. p. 38.

"The ioyfull sunne, whom cloudy winters spight
"Had shut from us in watry *Fishes* HASKE,
"Returnes againe, &c." TODD.

Ver. 20. ——————— youngth] *Youth*. See Mr. Tyrwhitt's note on *Yeman*, Chaucer's *Cant. T.* ver. 101. "*Yeman*, or *Yeoman*, is an abbreviation of *Yeongeman*; as *Youthe* is of YEONGTHE, &c." See also the *Shep. Cal.* Febr. ver. 87. TODD.

But if thou algate luſt light virelayes,
And looſer ſongs of love to underſong,
Who but thy ſelf deſerves ſike poets praiſe?
Relieve thy oaten pypes that ſleepen long.

THE. The nightingale is ſovereigne of ſong,
Before him ſits the titmouſe ſilent bee;
And I, unfit to thruſt in ſkilfull throng,
Should Colin make iudge of my fooleree:
Nay, better learne of hem that learned bee,
And han bene watered at the Muſes well;
The kindely dewe drops from the higher tree,
And wets the little plants that lowly dwell:
But if ſadde winters wrath, and ſeaſon chill,
Accord not with thy Muſes merriment,
To ſadder times thou maiſt attune thy quill,
And ſing of ſorrowe and deathes dreriment;
For deade is Dido, deade, alas! and drent;
Dido! the great ſhepheard his daughter ſheene:
The fayreſt May ſhee was that ever went,
Her like ſhee has not left behinde I weene:
And, if thou wilt bewayle my wofull teene,
I ſhall thee give yond coſſet for thy payne;
And, if thy rymes as rounde and ruefull beene
As thoſe that did thy Roſalind complayne,

Ver. 21. ——————————— *virelayes,*] See the note on F. Q. iii. x. 8. T. WARTON.

Ver. 26. ——————— *fits*] That is, *it is becoming.* See the note on *fits*, F. Q. i. i. 30. Modern editions read *fits.* TODD.

Much greater gifts for guerdon thou ſhalt gayne;
Than kid or coſſet, which I thee bynempt:
Then up, I ſay, thou iolly ſhepheard ſwayne,
Let not my ſmall demaunde be ſo contempt.
COL. Thenot, to that I choſe thou doeſt mee tempt;
But ah! too well I wote my humble vayne,
And how my rimes bene rugged and unkempt;
Yet, as I conne, my conning I will ſtrayne.

"Up, then, Melpomene! the mournefulſt Muſe of Nine,
Such cauſe of mourning never hadſt afore;
Up, griſlie ghoſtes! and up my rufull rime!
Matter of myrth now ſhalt thou have no more;
For dead ſhee is, that myrth thee made of yore.
Dido, my deare, alas! is dead,
Dead, and lyeth wrapt in lead.
O heavie herſe!
Let ſtreaming teares be powred out in ſtore;
O carefull verſe!

Ver. 51. ——— rimes *bene* rugged] See the note on "*ragged rimes*," F. Q. i. xii. 23. TODD.

Ibid. ——— unkempt;] *Unpoliſhed*, Lat. *incomptus*. T. WARTON.

Ver. 60. *O heavie herſe*, &c.] The burden of this Song is imitated in the old Engliſh tranſlation of the *Diana* of Montemayor, fol. p. 468. TODD.

"Shepheards, that by your flocks of Kentiſh downes abyde,
Waile ye this woefull waſte of Natures warke;
Waile we the wight, whoſe preſence was our pryde;
Waile we the wight, whoſe abſence is our carke;
The ſunne of all the world is dimme and darke;
The earth now lacks her wonted light,
And all we dwell in deadly night.
O heavie herſe!
Breake we our pipes, that ſhrild as lowde as larke;
O carefull verſe!

"Why doe we longer live, (ah! why live we ſo long?)
Whoſe better dayes Death hath ſhut up in woe?
The fayreſt flowre our girlond all emong
Is faded quite, and into duſt ygoe.
Sing now, ye ſhepheards daughters, ſing no moe
The ſongs that Colin made you in her praiſe,
But into weeping turn your wanton layes.
O heavie herſe!
Nowe is time to die: nay, time was long ygoe:
O carefull verſe!

Ver. 66. ——————— carke.] *Carc*, as in F. Q. i. i. 44. Sax. *carc*, cura. TODD.

" Whence is it, that the flowret of the field doth fade,
And lyeth buried long in Winters bale;
Yet, ſoone as Spring his mantle hath diſplayde,
It flowreth freſh, as it ſhould never fayle?
But thing on earth that is of moſt availe,
As vertues branch and beauties bud,
Reliven not for any good.
O heavie herſe!
The branch once dead, the bud eke needes muſt quaile;
O carefull verſe!

" She, while ſhe was, (that was, a wofull word to ſaine!)
For beauties praiſe and pleaſaunce had no peere;
So well ſhe couth the ſhepheards entertaine
With cakes and cracknells, and ſuch countrey cheere:
Ne would ſhe ſcorne the ſimple ſhepheards ſwaine;
For ſhe would call him often heme,
And give him curds and clouted creame.

Ver. 83. *Whence is it*, &c.] Tibullus, I. iv. 31.
" Crudeles divi! ſerpens novus exuat annos?
" Formæ non ullam Fata dedere moram?"
See alſo Ovid, *Art. Am.* iii. 77; and Catullus, *Ed.* v. JORTIN.
Ver. 98. *For ſhe would call* him &c.] Some editions, by an errour of the preſs, omit *him*. TODD.

O heavie herſe!
Als Colin Cloute ſhe would not once diſdaine;
O carefull verſe!

" But now ſike happy cheere is turnde to heavy chaunce,
Such pleaſaunce now diſplaſt by dolors dint;
All muſick ſleepes, where Death doth lead the daunce,

Ver. 105. ——— *where* Death *doth lead the* daunce.] One Machabree, a French poet, wrote a deſcription, in verſe, of a proceſſion painted on the walls of St. Innocent's cloiſter, at Paris, called the *Dance of Death*. This piece was tranſlated by Lydgate, who tells us in the Prologue, ſt. 5.

" The which Daunce at St. Innocent's
" Portraied is."

Stow mentions this *Dance of Death*, in his Survey of London, ſpeaking of the cloiſters which anciently belonged to St. Paul's church. "About this cloiſter was artificially and richly painted the Dance of Machabray, or *Dance of Death*, commonly called the Dance of Paul's: the like whereof was painted about St. Innocent's cloyſter at Paris: the metres or poeſie of this Daunce were tranſlated out of French into Engliſh by John Lidgate, monk of Bury, and with the picture of Death leading all eſtates, painted round the cloyſter." Edit. 1599. pag. 264. This picture is preſerved in a wood-cut, prefixed to the poem *we* are ſpeaking of, in Tottell's edition of Lydgate, 1554; which, I ſuppoſe, is an exact repreſentation of what was painted in St. Paul's cloiſters. It was from thence engraved by Hollar, in Dugdale's Monaſticon. In all probability, this painting at St. Paul's, or that, which was the ſame, at St. Innocent's, gave Hans Holbein the hint for compoſing his famous piece, called the *Dance of Death*, now to be ſeen at Baſil. But Mr. Walpole, in his very curious and judicious *Anecdotes of Painting in England*, endeavours to prove that Holbein did not paint this picture, vol. 1. pag. 74. However, a poet contemporary with Holbein, Nicholas Borbonius, has addreſſed an epigram to Hans Holbein, with this title, "De *Morte Picta* a Hanſo Pictore nobili," *Nugæ Poeticæ*,

And ſhepheards wonted ſolace is extinct.
The blew in black, the greene in gray, is tinct;

lib. 7. car. 58. Baſil. 1540. 12mo. For that this Hanſus, beſides his having been the author of a *Mors picta*, was no other than Hans Holbein, I preſume from another copy of verſes in the ſame collection, lib. 3. car. 8.

" Videre qui vult Parrhaſium cum Zeuxide,
" Accerſat *e Britannia*
" *Hanſum Ulbium*, et *Georgium Riperdium*
" Lugduno ab urbe Galliæ."

It is commonly received, that the wood-cuts, from whence Hollar engraved his exquiſite ſet of prints, entitled the *Dance of Death*, were executed by Holbein: but I am apt to think this a miſtake, which aroſe from confounding Holbein's ſuppoſed picture, above-mentioned, with theſe wood-cuts. For it will appear, that Holbein's manner of cutting in wood, is entirely different from that in which theſe are finiſhed, by comparing them with Holbein's ſcriptural wood-cuts, inſerted in archbiſhop Cranmer's Catechiſm, 1548. In the cuts of this Catechiſm there is a ſimple delicacy of handling, not found in thoſe of the *Dance of Death*; which however have an inimitable expreſſion, and are probably the work of Albert Durer. I am not ignorant, that Rubens, who had copied this *Dance of Death*, recommended them to Sandrart, as the performance of Holbein: of which Sandrart himſelf informs us. " Sic memini, &c. ..... I alſo well remember, that in the year 1627, when Paul Rubens came to Utrecht to viſit Handorſt, being eſcorted, both coming from, and returning to Amſterdam, by ſeveral artiſts, as we were in the boat, the converſation fell upon Holbein's book of cuts, repreſenting the *Dance of Death*; that Rubens gave them the higheſt encomiums, adviſing me, who was then a young man, to ſet the higheſt value upon them, informing me, at the ſame time, that he, in his youth, had copied them." Joachim. Sandrart, *Academ. Pict.* part. 2. lib. 3. cap. 7. p. 241. But if Rubens ſtiled theſe prints, Holbein's, in familiar converſation, it was but calling them by the name which the world had given them, and by which they were generally known. Beſides, in another place Sandrart evidently confounds theſe wood-cuts with Holbein's picture at Baſil. " Sed in foro, &c. But in the fiſh-market there [at Baſil] may be ſeen his [Holbein's] admirable *Dance of Peaſants*; where alſo, in the ſame public manner, is ſhewn his *Dance of Death*, in which, by a variety of figures, it is demonſtrated,

The gaudy girlonds deck her grave,
The faded flowres her corſe embrave.
O heavie herſe!

that Death ſpares neither popes, emperors, princes, &c. as may be ſeen in his moſt elegant wooden cuts, of the ſame work." Ibid. pag. 238. Evelyn is equally miſtaken. *Sculptura*, pag. 69. Lond. 1754. 8vo. Now the cuts, of which at preſent I am ſpeaking, are fifty-three in number, every one of which has an unity, and is entirely detached from the reſt; ſo that, how could they be repreſentations of one picture? But if it be granted, that they were engraved from this picture, which alſo from their diſſimilitude could not be the caſe, how does it follow they were done by Holbein? Shall we ſuppoſe, that Holbein did both the picture and the engravings?

The book from which Hollar copied theſe cuts, is printed at Baſil, 1554, and is thus entitled, "*Icones Mortis*, duodecim imaginibus, præter priores, totidemque inſcriptionibus, præter epigrammata, e gallicis, a Georgio Æmylio in latinum verſa, cumulatæ." The earlieſt edition I could meet with, perhaps the firſt, is one in which the inſcriptions, &c. are in Italian, printed at Lyons, 1549, with this title, "*Simolachri, Hiſtorie*, &c." In this there are not ſo many cuts, by twelve, as in the laſt-mentioned edition, and in the preface it is ſaid, that this book had been before printed with French and Latin inſcriptions, &c.

I cannot cloſe this ſubject more properly, than by remarking, that Spenſer here alludes to ſome of theſe repreſentations, which, in his age, were faſhionable and familiar:

"All muſicke ſleepes, where *Death* doth lead the *daunce*."

T. WARTON.

The alluſion appears to have been not uncommon in our old writers. Thus, in the Metrical Romance of *Roberte the Devyll*:

"And nowe let vs remember hym that dyed on the roode,
"That from vs yet hath kept hys ſword by ſufferaunce;
"For, and we nowe in *Deathes daunce* ſtode,
"To hell ſhoulde we go with horrible vengeaunce."

See alſo Lord Surry's *Songs and Sonets* &c. edit. 1587. fol. 49. a. The diſſertation, prefixed to a modern republication of Holbein's *Dance of Death*, calls Machabree or Macaber not a *French* poet as Mr. Warton has called him, but a *German*; and refers to Gloſſar. Carpentier, tom. ii. 1103. TODD.

Morne now, my Muſe, now morne with teares beſprint;
O carefull verſe!

" O thou great ſhepheard, Lobbin, how great is thy griefe!
Where bene the noſegayes that ſhe dight for thee?
The coloured chaplets wrought with a chiefe,
The knotted ruſh-ringes, and gilt roſemaree?
For ſhee deemed nothing too deere for thee.
Ah! they bene all yclad in clay;
One bitter blaſt blewe all away.
O heavie herſe!
Thereof nought remaynes but the memoree;
O carefull verſe!

" Ay me! that dreerie Death ſhould ſtrike ſo mortall ſtroke,
That can undoe Dame Natures kindely courſe;
The faded lockes fall from the loftie oke,
The flouds doe gaſpe, for dryed is their ſourſe,
And flouds of teares flow in theyr ſtead perforce:

Ver. 111. ——————— beſprint;] *Beſprinkled.* So, in the *Mir. for Magiſtrates*, R. Niccols, in his Induction edit. 1610, has the expreſſion " *beſprent* with froſtie dew." See alſo Milton's *Comus*, ver. 542. Todd.

The mantled medowes mourne,
Theyr ſundrie colours tourne.
O heavie herſe!
The heavens doe melt in teares without remorſe;
O carefull verſe!

" The feeble flocks in field refuſe their former foode,
And hang their heades as they would learne to to weepe;
The beaſtes in forreſt wayle as they were woode,
Except the wolves, that chaſe the wandring ſheepe,
Now ſhee is gone that ſafely did hem keepe:
The turtle on the bared braunch
Laments the wounde that Death did launch.
O heavie herſe!
And Philomele her ſong with teares doth ſteepe;
O carefull verſe!

" The water nymphs, that wont with her to ſing and daunce,
And for her girlond olive braunches beare,

Ver. 128. ——— mantled *medows*] See E. K.'s Gloſſe. And thus alſo in *The Affectionate Shepheard, containing the complaint of Daphnis* &c. 4to. 1594. Sign. B. i.

" The *mantled* meaddows, and the fields ſo fayre."

TODD.

Nowe balefull boughes of cypres doen advaunce;
The Muſes, that were wont greene bayes to weare,
Now bringen bitter eldre braunches ſeare;
The Fatall Siſters eke repent
Her vitall threde ſo ſoone was ſpent.
O heavie herſe!
Morne now, my Muſe, now morne with heavy cheare
O carefull verſe!

"O truſtleſſe ſtate of earthly things, and ſlipper hope
Of mortall men, that ſwincke and ſweate for nought,
And, ſhooting wide, doth miſſe the marked ſcope;
Nowe have I learnde (a leſſon deerely bought)
That nis on earth aſſuraunce to be ſought;
For what might bee in earthly mould,
That did her buried body hould.
O heavie herſe!
Yet ſaw I on the beere when it was brought;
O carefull verſe!

Ver. 154. ——— *that* ſwincke *and* ſweate &c.] See the notes of *April*, ver. 99, and F. Q. vi. iv. 32. TODD.

" But maugre Death, and dreaded Sifters deadly
ſpight,
And gates of hell, and fyrie furies force,
She hath the bonds broke of eternall night,
Her ſoule unbodied of the burdenous corſe.
Why then weepes Lobbin ſo without remorſe?
O Lobb! thy loſſe no longer lament;
Dido is dead, but into heaven hent.
O happie herſe!
Ceaſe now, my Muſe, now ceaſe thy ſorrowes
ſourſe,
O ioyful verſe!

" Why waile we then? why wearie we the gods
with plaintes,
As if ſome evill were to her betight?
She raignes a goddeſſe now emong the ſaintes,
That whilome was the ſaynt of ſhepheards
light,
And is enſtalled nowe in heavens hight.
I ſee thee, bleſſed ſoule! I ſee
Walk in Eliſian fieldes ſo free.
O happie herſe!
Might I once come to thee, (O that I might!)
O ioyfull verſe!

Ver. 178. *I ſee* thee, *bleſſed ſoule!*] So I read with the oldeſt editions, the apoſtrophe rendering the paſſage more affecting. Many editions tamely read,
" I ſee *the* bleſſed ſoul, I ſee &c." TODD.

" Unwiſe and wretched men, to weete what's
good or ill,
Wee deeme of death as doome of ill deſert;
But knewe wee, Fooles, what it us bringes untill,
Dye would we daylie, once it to expert!
No daunger there the ſhepheard can aſſert;
Fayre fieldes and pleaſaunt layes there bene;
The fieldes aye freſh, the graſſe ay greene.
O happie herſe!
Make haſte, yee ſhepheards, thether to revert.
O ioyfull verſe!

" Dido is gone afore; (whoſe turne ſhall be the
next?)
There lives ſhee with the bleſſed gods in bliſſe,

Ver. 183. *Unwiſe and wretched men, to weete* &c.] Lucan, very beautifully, L. iv. 519.

" Victuroſque dei celant, ut vivere durent,
" Felix eſſe mori." JORTIN.

Ver. 185. ——————————— untill,] *Unto.* So Chaucer, *Prol. Cant. T.* 294. edit. Tyrwhitt.

" *Until* his ordre he was a noble poſt."

The Scotch ſtill uſe *tul* for *to* or *unto.* TODD.

Ver. 186. ——————————— *to* expert!] To *experience.* A verb perhaps of Spenſer's coinage. TODD.

Ver. 191. *Make haſte,* &c.] Hughes omitted this verſe, and ſubſtituted the concluding one of the next ſtanza; which miſtake the modern editions follow. TODD.

Ver. 194. *There lives ſhe* &c.] In Milton's *Lycidas,* and in Pope's fourth Poſtoral entitled *Daphne,* is the ſame beautiful change of circumſtances; in the former moſt exquiſite, from line 165. JOS. WARTON.

The ſame change is alſo well expreſſed in " Thyrſis, a Paſtorall Elegie in the perſon of Sir Kenelme Digby on the death of the Lady Venetia Digby," at the end of Rutter's *Shepheards Holyday,* 1635. TODD.

There drincks ſhe nectar with ambroſia mixt,
And ioyes enioyes that mortall men doe miſſe.
The honor now of higheſt gods ſhe is,
That whilome was poore ſhepheards pride,
While here on earth ſhee did abide.
O happie herſe!
Ceaſe now, my ſong, my woe now waſted is;
O ioyfull verſe!"

THE. Ay, franck ſhepheard, how bene thy verſes meint
With dolefull pleaſaunce, ſo as I ne wotte
Whether reioyce or weepe for great conſtraint!
Thine be the coſſette, well haſt thou it gotte.
Up, Colin up, ynough thou morned haſt;
Now ginnes to mizzle, hye we homeward faſt.

Ver. 195. *There drincks ſhe* nectar *and* ambroſia *mixt*,] The old Engliſh poets are fond of adopting, from Homer, theſe refections of departed ſpirits. See Drayton, *Shep. Garl.* edit. 1593, p. 27. where the deceaſed Elphin is deſcribed in heaven
"Taſting ſweete *nectar* and *ambroſia*."
Compare alſo Milton's *Lycidas*, ver. 175. And *Par. L.* B. v. 427, where "in heaven vines yield *nectar*." Thus likewiſe the French poet, Du Bartas, introduces Jared addreſſing the departed ſpirit of Enoch, in a manner reſembling the exclamation of Spenſer, *Creation du Monde*, Part 4. prem. jour de la ſep. fec.
"C'eſt donq faît, tu t'en vas? tu t'en vas donq à Dieu?
"Adieu mon fils Henoc, adieu, mon fils, adieu.
"Vy là haut bien heureux. Ia ton corps que ſe change
"En nature d' Eſprit, ou bien en forme d' Ange,
"Veſt l' immortalité. Ia tes yeux, non plus yeux,
"Decorent flamboyans d' aſtres nouueaux les cieux:
"Tu humes a longs traicts la boiſſon *nectaree*:
"Ton Sabat eſt ſans fin." TODD.

COLINS EMBLEME.

La mort ny mord.

GLOSSE.

Iouyſaunce, myrth.

Sovenaunce, remembrance.

Herie, honour.

Welked, ſhortned or empayred. As the Moone being in the wayne is ſaid of Lidgate to welk.

In lowly lay, according to the ſeaſon of the moneth of November, when the Sunne draweth low in the South toward his Tropick or returne.

In fiſhes haſke, the Sunne raygned, that is, in the ſigne Piſces all November: a haſke is a wicker ped, wherein they uſe to carrie fiſh.

Virelayes, a light kind of ſong.

Bewatred, for it is a ſaying of Poets, that they have drunke of the Muſes Well Caſtalias, whereof was before ſufficiently ſaid.

Dreriment, dreery and heavie cheere.

The great ſhepheard, is ſome man of high degree, and not, as ſome vainly ſuppoſe, god Pan. The perſon both of the ſhepheard and of Dido is unknowne, and cloſely buried in the Authours conceipt. But out of doubt I am, that it is not Roſalind, as ſome imagine: for he ſpeaketh ſoone after of her alſo.

Shene, fayre and ſhining.

May, for mayde.

Teene, ſorrow.

Guerdon, reward.

Bynempt, bequeathed.

Coſſet, a lambe brought up without the dam.

Unkempt, Incompti. Not combed, that is, rude and unhanſome.

Melpomene, The ſadde and wailefull Muſe, uſed of Poets in honour of Tragedies: as ſaith Virgil, "Melpomene tragico proclamat mœſta boatu."

Up grieſly ghoſts, The manner of the tragicall Poets, to call for helpe of Furies and damned ghoſts: ſo is Hecuba of Euripides, and Tantalus brought in of Seneca. And the reſt of the reſt.

Herſe, is the ſolemne obſequie in funeralles.

Waſte of, decay of ſo beautifull a peece.

Carke, care.

Ah why, an elegant Epanorthoſis, as alſo ſoone after. Nay time was long ago.

Flowret, a diminutive for a little floure. This is a notable and ſententious compariſon, "*A minore ad maius.*"

Relive not, live not againe, i. not in their earthly bodies: for in heaven they receive their due reward.

The braunch, He meaneth Dido, who being as it were the maine branch now withered, the buds, that is, beautie (as hee ſayd afore) can no more flouriſh.

With cakes, fit for ſhepheards bankets.

Heame, for home, after the Northern pronouncing.

Tinct, dyed or ſtained.

The gaudie, the meaning is, that the things which were the ornaments of her life are made the honour of her funerall, as is uſed in burials.

Lobbin, the name of a ſhepheard, which ſeemeth to have beene the lover and deere friend of Dido.

Ruſhrings, agreeable for ſuch baſe gifts.

Faded lockes, dried leaves. As if Nature her ſelfe bewailed the death of the Mayde.

Sourſe, ſpring.

Mantled Medowes, for the ſundrie flowers are like a mantle or coverlet wrought with many colours.

Philomele, the Nightingale. Whom the Poets faine once to have beene a Lady of great beautie, till, beeing raviſhed by her ſiſters huſband, ſhe deſired to be turned into a birde of her name, whoſe complaints be very wel ſet forth of M. George Gaſcoin a wittie gentleman, and the very cheefe of our late rimers, who and if ſome parts of learning wanted not (albe it is well knowne he altogether wanted not learning) no doubt would have attained to the excellencie of thoſe famous Poets. For gifts of witte and naturall promptnes appeare in him aboundantly.

Cypreſſe, uſed of the olde paynims in the furniſhing of their funerall pompe, and properly the ſigne of all ſorrow and heavineſſe.

The fatall ſiſters, Clotho, Lacheſis, and Atropos, daughters of Herebus and the Night, whome the Poets faine to ſpin the life of man, as it were a long thred, which they draw out in length, till his fatall houre and timely death be come; but if by other caſualtie his daies be abridged, then one of them, that is, Atropos, is ſaid to have cut the threed in twaine. Hereof commeth a common verſe.

"Clotho colum baiulat, Lacheſis trahit, Atropos occat."

O truſtleſſe, &c. a gallant exclamation moralized with great wiſedome, and paſſionate with great affection.

Beere, a frame, whereon they uſe to lay the dead corps.

Furies, of Poets are fained to be three, Perſephone, Alecto, and Megera, which are ſaid to be the authors of all evill and miſchiefe.

Eternal night, is death or darkeneſſe of hell.

Betight, happened.

I ſee, A lively Icon or repreſentation, as if he ſaw her in heaven preſent.

Elyſian fieldes, be deviſed of Poets to be a place of pleaſure like Paradiſe, where the happie ſoules do reſt in peace and eternall happineſſe.

Die would, the very expreſſe ſaying of Plato in Phædone.

Aſtart, befall unwares.

Nectar and Ambroſia, bee fained to be the drinke and foode of the gods: Ambroſia they liken to Manna in Scripture, and Nectar to be white like creame, whereof is a proper tale of Hebe, that ſpilt a cup of it, and ſtayned the heavens, as yet appeareth. But I have already diſcourſed that at large in my Commentary upon the Dreames of the ſame Authour.

Meynt, mingled.

EMBLEME.

Which is as much to ſay, *as death byteth not*. For although by courſe of nature we be borne to dye, and being ripened with age, as with timely harveſt, we muſt bee gathered in time, or elſe of our ſelves we fall like rotted ripe fruite from the tree: yet death is not to be coveted for evill, nor (as the Poet ſaid a litle before) as doome of ill deſert. For though the treſpaſſe of the firſt man brought death into the world, as the guerdon of ſinne, yet being overcome by the death of one that died for all, it is now made (as Chaucer ſaith) the greene pathway of life. So that it agreeth well with that was ſaide, that Death byteth not (that is) hurteth not at all.

DECEMBER.

AEGLOGA DUODECIMA.

ARGUMENT.

THIS Aeglogue (even as the firſt began) is ended with a complaint of Colin to god Pan; wherein, as wearie of his former waies, hee proportioneth his life to the foure ſeaſons of the yeare; comparing his youth to the ſpring time, when hee was freſh and free from loves follie. His manhood to the ſommer, which, he ſaith, was conſumed with great heate and exceſſive drouth, cauſed through a Comet or blazing Starre, by which hee meaneth love; which paſſion is commonly compared to ſuch flames and immoderate heate. His ripeſt yeares he reſembleth to an unſeaſonable harveſt, wherein the fruits fall ere they be ripe. His latter age to winters chill and froſtie ſeaſon, now drawing neere to his laſt ende.

THE gentle ſhepheard ſat beſide a ſpringe,
All in the ſhadowe of a buſhye brere,

ARG. *This Aeglogue* &c.] This, which is one of his moſt finiſhed and elegant paſtorals, is literally tranſlated from old Clement Marot; which is not obſerved by the commentator, E. K. I will give great part of the French at length, which,

That Colin hight, which well coulde pype and
finge,
For hee of Tityrus his ſonges did lere :

as alſo the remainder, the reader may compare with the Engliſh at his leiſure.

" Un Paſtorean, qui Robin s' appelloit,—
" Parmi fauſteaux, arbres qui font ombrage,—
" Chantant ainſi : O Pan, dieu ſouverain,
" Qui de garder ne fus onc pareſſeux
" Parcs, et brebis, et les maiſtres d' iceux,
" Et remets ſur tous gentils paſtoureaux,
" Quand ils n' ont prez, ne loges, ne toreaux,
" Je te ſupply (ſi onc en ces bas eſtres
" Daignas ouyr chanſonnettes champeſtres)
" Eſcoute un peu, de ton verd cabinet
" Le chant rural de petit Robinet.
" Sur le printemps de ma jeuneſſe folle,
" Je reſemblois l'arondelle, qui volle
" Puis ca, puis la : l'aage me conduiſoit
" Sans peur, ne ſoing, ou le cœur me diſoit.
" En la foreſt (ſans la crainte des loups)
" Je m' en allois ſouvent cueilir le houx,
" Pour faire gluz a prendre oyſeaux ramages,
" Tous differens de chant, et de plumages :
" On me ſoulois (pour le prendre) entremettre
" A faire brics, ou cages pour les mettre :
" Ou tranſnovoys les rivieres profondes,
" Ou r' enforcois ſur le genoil le frondes,
" Puis d' en tirer, droit, et loing j' apprenois,
" Pour chaſſer loups, abattre des noix.
" O quanteſois aux arbres grimpe j'ay
" Pour deſnicher ou la pie, ou le geay ;
" Ou pour jetter des fruits ja meurs, et beaux,
" A mes compaignes, qui tendoient leurs chapeaux.
" Aucunesfois aux montaignes alloye,
" Aucunesfois aux foſſes, &c.—
" Deſia pourtant je faiſois quelques nottes
" De chant ruſtique, et deſſoubz les ormeaux
" Quaſi enfant ſonnois de chalumeaux.
" Si ne ſaurois bien dire, ne penſer,
" Qui m'enſeigna ſitoſt d'y commencer :
" Ou la nature aux muſes inclinee
" Ou ma fortune, en cela deſtinee

There, as he ſatte in ſecret ſhade alone,
Thus gan hee make of love his piteous mone.

"O ſoveraigne Pan! thou god of ſhepheardes all,
Which of our tender lambkins takeſt keepe,
And, when our flockes into miſchaunce mought fall,
Doeſt ſave from miſchiefe the unwarie ſheepe,
Als of their maiſters haſt no leſſe regard
Then of the flocks, which thou doeſt watch and ward;

" A te ſervir: ſi ce ne fut l'un d'eux,
" Je ſuis certain, que ce furent tous d'euz.
" Ce que voyant le bon Janot, mon pere,
" Voulut gager a Jaquet ſon compere,
" Contre un veau gras, deux Aignelets beſſons,
" Que quelque jour je ſerois des chanſons
" A ta louenge, O Pan dieu treſſacrè,
" Voire chanſons qui te viendroient a grè.—
" Il me ſouloit, une legon donner
" Pour doucement la muſette etonner.—
" Quand printemps fanlt, et l'eſté comparoiſt," &c.

See the Eglogue au roy ſous les noms de Pan et Robin. Les Oeuv. de Marot, ed. Par. 1551, 12mo. p. 19. T. WARTON.

The reader, who ſhall follow Mr. Warton's directions in comparing the French and Engliſh poets, will rather contend, I am perſuaded, that Spenſer's tranſlation is not abſolutely literal, but improved by conſiderable variations. TODD.

Ver. 8. ——————— *takeſt keepe;*] Takeſt care. A frequent expreſſion in the *Faer. Qu.* See F. Q. i. i. 40, iii. x. 35, &c. Thus Chaucer, *Clerk of Ox. Tale*, ver. 304.

" Of ſtodie *took* he moſt *kep*, and moſt hede."

So Drayton, *Shep. Garland*, edit. 1593, p. 63.

" Of love, ſond boy, *take* thou no *keepe*." TODD.

" I thee beſeeche (ſo be thou deigne to hear
Rude ditties, tunde to ſhepheardes oaten reede,
Or if I ever ſonet ſong ſo cleare,
As it with pleaſaunce mought thy fancie feede,)
Hearken a while, from thy greene cabinet,
The rurall ſong of carefull Colinet.

" Whilome in youth, when flowrd my ioyfull ſpring,
Like ſwallow ſwift I wandred here and there;
For heate of heedleſſe luſt me ſo did ſting,
That I oft doubted daunger had no feare:
I went the waſtefull woodes and forreſt wide,
Withouten dread of wolves to bene eſpide.

" I wont to raunge amid the mazie thicket,
And gather nuttes to make my Chriſtmas-game,
And ioyed oft to chace the trembling pricket,
Or hunt the hartleſſe hare till ſhe were tame.
What wreaked I of wintrie ages waſte?—
Tho deemed I my ſpring would ever laſt.

Ver. 18. *The* rurall *ſong*] The quarto of 1586 reads " *laurell* ſong," which later editions have followed. But the context ſeems to require the elder reading, *rurall*. TODD.

Ver. 19. ——————— *ioyfull*] Some editions corruptly read *youthfull*. TODD.

Ver. 29. —— wreaked] *Recked*, i. e. *cared* or *reckoned*. Dr. Johnſon ſays that *wreak* is thus corruptly written for *reck* by Shakſpeare in *As you like it*. But Shakſpeare, we ſee, followed the orthography of the times. TODD.

" How often have I ſcaled the craggie oke,
All to diſlodge the raven of her neſt?
How have I wearied, with many a ſtroke,
The ſtately walnut-tree, the while the reſt
Under the tree fell all for nuttes at ſtrife?
For like to me was libertie and life.

" And for I was in thilke ſame looſer yeeres,
(Whether the Muſe ſo wrought me from my byrth,
Or I too much beleev'd my ſhepheard peeres,)
Somedele ybent to ſong and muſickes mirth,
A good old ſhepheard, Wrenock was his name,
Made me by arte more cunning in the ſame.

" Fro thence I durſt in derring to compare
With ſhepheardes ſwayne whatever fed in field;
And, if that Hobbinoll right iudgement bare,
To Pan his own ſelfe pype I need not yield:
For, if the flocking nymphes did follow Pan,
The wiſer Muſes after Colin ran.

Ver. 40. *Somedele*] Somewhat, in ſome degree. Thus, in Sackville's Induction, *Mir. for Magiſtrates:*

" His face was leane and *ſomedeale* pin'd away."

So Chaucer, *Prol. Cant. T.* 448.

" But ſhe was *ſam del* deſe, &c."

See alſo *The pleaſaunt playne and pythye Pathewaye leadynge to a vertues and honeſt lyfe*, &c. 4to. bl. l. Impr. by Nic. Hyll, no date. Sign. A. iij.

" And ſurely (quod he) yf your callynge be ſo wel,
" Then ye do amiſſe never *a del*." TODD.

" But, ah! ſuch pride at length was ill repayde;
The ſhepheards god (perdie god was he none)
My hurtleſſe pleaſaunce did me ill upbraide,
My freedome lorne, my life he left to mone.
Love they him called that gave me check-mate,
But better mought they have behote him Hate.

" Tho gan my lovely ſpring bid me farewell,
And ſommer ſeaſon ſped him to diſplay
(For Love then in the Lyons houſe did dwell,)
The raging fire that kindled at his ray.
A comet ſtird up that unkindly heate,
That reigned (as men ſaid) in Venus ſeate.

" Forth was I ledde, not as I wont afore,
When choiſe I had to chooſe my wandring way,

Ver. 53. ——————— *checkmate,*] The movement on the cheſs-board, ſays Dr. Johnſon, that kills the oppoſite men or hinders them from moving. But, according to Mr. Tyrwhitt, *chekemate*, or ſimply *mate*, is a term uſed at cheſs, when the king is actually made priſoner, and the game finiſhed, *Gloſſ.* to Chaucer. The word is repeatedly uſed by Chaucer; and by Skelton, in the ſame ſenſe: ſee Skelton's *Poems*, edit. 1736, p. 158.

" Set vp ye wretche on hye
" In a trone triumphantly;
" Make him a great eſtate,
" And he wil play CHECK MATE
" *With royall maieſtee*, &c."

In the ſame Poems, we find the participle *check-mated*, p. 258.

" Oure days be datyd,
" To be *chek matyd*
" With drawttys of deth, &c." TODD.

But whether Luck and Loves unbridled lore
Would lead me forth on Fancies bitte to play:
The buſh my bed, the bramble was my bowre,
The woodes can witneſſe many a wofull ſtowre.

" Where I was wont to ſeeke the honie bee,
Working her formall rowmes in wexen frame,
The grieſlie todeſtoole growne there mought I ſee,
And loathed paddockes lording on the ſame:
And, where the chaunting birds luld me aſleepe,
The ghaſtly owle her grievous ynne doth keepe.

" Then as the ſpring gives place to elder Time,
And bringeth forth the fruite of ſommers pride;
All ſo my age, now paſſed youthly prime,
To things of riper ſeaſon ſelfe applied,

Ver. 70. *And* loathed *paddockes* &c.] Some editions incorrectly read *loathing*. This whole ſtanza is cited in Fraunce's *Lawiers Logike*, 1588, p. 16, where the original reading, *loathed*, is rightly preſerved. TODD.

Ver. 72. ——————— *keepe*.] A Cambridge phraſe, uſed, even at the preſent day, by the ſtudents to ſignify the apartments which they *inhabit*. TODD.

Ver. 76. ——————— *ſeaſon*] This is Hughes's emendation. It was before, in all the editions, *reaſon*. TODD.

And learnd of lighter timber cotes to frame,
Such as might ſave my ſheepe and me fro ſhame.

" To make fine cages for the nightingale,
And baſkets of bulruſhes, was my wont:
Who to entrap the fiſh in winding ſale
Was better ſeene, or hurtfull beaſtes to hont?
I learned als the ſigns of heaven to ken,
How Phœbe failes, where Venus ſits, and when.

" And tryed time yet taught me greater thinges;
The ſodain riſing of the raging ſeas,
The ſoothe of byrdes by beating of theyr winges,
The powre of herbes, both which can hurt and eaſe,
And which be wont t' enrage the reſtleſſe ſheepe,
And which be wont to worke eternall ſleepe.

Ver. 84. *How* Phœbe *failes*, &c.] The firſt folio reads, " How *Phœbus* fayles," notwithſtanding the note by E. K. which explains the paſſage. And this ſtrange inadvertency has been adopted by Hughes and the modern editions. TODD.

Ver. 85. *And tryed time yet taught me greater thinges; The ſodain riſing* &c. &c.] Ovid, *Met.* i. 521.

" Inventum medicina meum eſt; opiferque per orbem
" Dicor; et herbarum eſt ſubjecta potentia nobis.
" Hei mihi quod nullis amor eſt medicabilis herbis;
" Nec proſunt domino, quæ proſunt omnibus, artes!"

JORTIN.

" But, ah! unwiſe and witleſſe Colin Cloute,
That kydſt the hidden kindes of many a weede,
Yet kydſt not ene to cure thy ſore heart-roote,
Whoſe ranckling wound as yet does rifely bleede.
Why liveſt thou ſtill, and yet haſt thy deaths wound?
Why dyeſt thou ſtill, and yet alive art found?

" Thus is my ſommer worne away and waſted,
Thus is my harveſt haſtened all-to rathe;
The eare that budded fayre is burnt and blaſted,
And all my hoped gaine is turn'd to ſcathe.
Of all the ſeede, that in my youth was ſowne,
Was none but brakes and brambles to be mowne.

" My boughs with blooſmes that crowned were at firſt,
And promiſed of timely fruite ſuch ſtore,

Ver. 92. *That* kydſt] *Knoweſt.* So Chaucer, *Rom. R.* edit. Urr. 2171.

" The ſothfaſtneſſe, that now is hid,
" Without coverture ſhall be *kid.*" T. WARTON.

Ver. 98. ——————————— rathe;] *Early.* So Chaucer, *Shipm. Tale*, ver 13029, edit. Tyrwhitt.

" What aileth you ſo *rathe* for to ariſe?"

And thus, in Daviſon's *Poems*, edit. 1621, p. 177, the phraſe " *rathe* and late" occurs. TODD.

Ver. 103. *My boughs* with blooſmes &c.] This is the genuine and original reading. Several editions corruptly read " My boughs *and bloſſomes*;" deſtroying both the metre and the ſenſe. See alſo *January*, ver. 34. TODD.

Are left both bare and barrein now at erſt;
The flattering fruite is fallen to ground before,
And rotted ere they were halfe mellow ripe;
My harveſt, waſt, my hope away did wipe.

"The fragrant flowres, that in my garden grewe,
Bene withered, as they had bene gathered long;
Theyr rootes bene dryed up for lack of dewe,
Yet dewed with teares they han be ever among.
Ah! who has wrought my Roſalind this ſpight,
To ſpill the flowres that ſhould her girlond dight?

"And I, that whilome wont to frame my pype
Unto the ſhifting of the ſhepheards foote,
Sike follies now have gathered as too ripe,
And caſt hem out as rotten and unſoote.
The loſer laſſe I caſt to pleaſe no more;
One if I pleaſe, enough is me therefore.

"And thus of all my harveſt-hope I have
Nought reaped but a weedie crop of care;

Ver. 121. *And thus* &c.] Virgil, *Ecl.* v. 36.
" Grandia ſæpe quibus mandavimus hordea ſulcis,
" Infelix lolium, et ſteriles naſcuntur avenæ."
See alſo *Job* xxxi. 38. " If my land cry againſt me,—let thiſtles grow inſtead of wheat, and cockle inſtead of barley."
JORTIN.

Which, when I thought have threſht in ſwelling
ſheave,
Cockle for corn, and chaffe for barley, bare:
Soon as the chaffe ſhould in the fan be fynd,
All was blown away of the wavering wynd.

"So now my yeere drawes to his latter terme;
My ſpring is ſpent, my ſommer burnt up quite;
My harveſt haſtes to ſtirre up Winter ſterne,
And bids him clayme with rigorous rage his
right:
So now he ſtormes with many a ſturdy ſtoure;
So now his bluſtring blaſt eche coaſt doth
ſcoure.

"The carefull cold hath nipt my rugged rynd,
And in my face deepe furrowes eld hath pight:
My head beſprent with hoarie froſt I finde,
And by myne eye the crowe his clawe doth
wright:
Delight is layd abedd; and pleaſure, paſt;
No ſunne now ſhines; clouds han all overcaſt.

"Now leave, ye Shepheards Boyes, your
merry glee;

Ver. 134. ——— pight;] *Placed* or *fixed*. The word is often uſed in the *Faer. Qu.* Chaucer alſo uſes it. Hughes and the modern editions here read *plight*. TODD.

My Muſe is hoarſe and wearie of this ſtound:
Here will I hang my pype upon this tree,
Was never pype of reede did better ſound:
Winter is come that blowes the bitter blaſt,
And after winter dreerie death does haſt.

"Gather together ye my little flocke,
My little flocke, that was to me ſo liefe;
Let me, ah! let me in your foldes ye lock,
Ere the breme winter breede you greater griefe.
Winter is come, that blows the balefull breath,
And after winter commeth timely death.

"Adieu, Delightes, that lulled me aſleepe;
Adieu, my Deare, whoſe love I bought ſo deare;
Adieu, my little Lambes and loved Sheepe;
Adieu, ye Woodes, that oft my witneſſe were:
Adieu, good Hobbinoll, that was ſo true,
Tell Roſalind, her Colin bids her adieu." *

Ver. 145. *Gather together ye* &c.] So the quarto in 1597. It was before, "Gather ye together." TODD.

Ver. 156. ——————— her *Colin* &c.] Hughes and the modern editions omit the *her* before *Colin:* but as all the editions, printed in Spenſer's life-time, retain it; and as the line with it (though hypermetrical) is not unmuſical, and is certainly emphatick, I follow the original reading. TODD.

* The SHEPHERD'S CALENDAR of Spenſer is not to be matched in any modern language; not even by Taſſo's *Aminta*, which infinitely tranſcends Guarini's *Paſtor Fido*, as having more of nature in it, and being almoſt wholly clear from the wretched affectation of learning.—Spenſer, being maſter of our northern dialect and ſkilled in Chaucer's Engliſh, has ſo exactly imitated

the Dorick of Theocritus, that his love is a perfect image of that paſſion, which God infuſed into both ſexes, before it was corrupted with the knowledge of arts and the ceremonies of what we call good manners. DRYDEN.

Spenſer's *Calendar*, in Dryden's opinion, is the moſt complete work of this kind which any nation has produced ever ſince the time of Virgil. Not but that he may be thought imperfect in ſome few points. His Eclogues are ſomewhat too long, if we compare them with the ancients. He is ſometimes too allegorical, and treats of matters of religion in a paſtoral ſtyle, as the Mantuan had done before him. He has employed the Lyrick meaſure, which is contrary to the practice of the old poets. His ſtanza is not ſtill the ſame, nor always well choſen. This laſt may be the reaſon his expreſſion is ſometimes not conciſe enough; for the Tetraſtich has obliged him to extend his ſenſe to the length of four lines, which would have been more cloſely confined in the Couplet.

In the manners, thoughts, and characters, he comes near to Theocritus himſelf; though, notwithſtanding all the care he has taken, he is certainly inferiour in his dialect: For the Dorick had its beauty and propriety in the time of Theocritus; it was uſed in part of Greece, and frequent in the mouths of many of the greateſt perſons: Whereas the old Engliſh and country phraſes of Spenſer were either entirely obſolete, or ſpoken only by people of the loweſt condition. As there is a difference betwixt ſimplicity and ruſticity, ſo the expreſſion of ſimple thoughts ſhould be plain but not clowniſh. The addition he has made of a Calendar to Eclogues, is very beautiful; ſince by this, beſides the general moral of innocence and ſimplicity, which is common to other authors of Paſtoral, he has one peculiar to himſelf; he compares human Life to the ſeveral Seaſons; and at once expoſes, to his readers, a view of the great and little worlds in their various changes and aſpects. Yet the ſcrupulous diviſion of his Paſtorals into Months, has obliged him either to repeat the ſame deſcription, in other words, for three months together; or, when it was exhauſted before, entirely to omit it: whence it comes to paſs that ſome of his Eclogues (as the ſixth, eighth, and tenth, for example,) have nothing but their Titles to diſtinguiſh them. The reaſon is evident; becauſe the year has not that variety in it to furniſh every month with a particular deſcription, as it may every ſeaſon. POPE.

There ſeems to be the ſame difference between the *Fairy Queen* and the *Shepherd's Calendar*, as between a royal palace and a little country-ſeat. The firſt ſtrikes the eye with more magnificence, but the latter may perhaps give the greateſt

pleaſure. In this Work the Author has not been miſled by the Italians, though Taſſo's *Aminta* * might have been at leaſt of as good authority to him in the Paſtoral, as Arioſto in the greater kind of poetry: but Spenſer rather choſe to follow Nature itſelf, and to paint the life and ſentiments of ſhepherds after a more ſimple and unaffected manner.

The two things which ſeem the moſt eſſential to Paſtoral, are love, and the images of a country life; and, to repreſent theſe, our Author had little more to do than to examine his own heart, and to copy the ſcene about him; for at the time when he wrote the *Shepherd's Calendar* he was a paſſionate lover of his Roſalind: and it appears that the greateſt part of it, if not the whole, was compoſed in the country on his firſt leaving the Univerſity, and before he had engaged in buſineſs, or filled his mind with the thoughts of preferment in a life at Court. Perhaps, too, there is a certain age moſt proper for Paſtoral writing; and though the ſame genius ſhould ariſe afterwards to greater excellencies, it may grow leſs capable of this: accordingly in the poem called *Colin Clout's Come Home again*, which was written a conſiderable time after, we find him leſs a ſhepherd than at firſt: he had then been drawn out of his retirement, had appeared at Court, and been engaged in an employment which brought him into a variety of buſineſs and acquaintance, and gave him a quite different ſet of ideas: and though this poem is not without its beauties, yet what I would here obſerve is, that in the Paſtoral kind it is not ſo ſimple and unmixed, and, conſequently, not ſo perfect, as the Eclogues, of which I have perhaps given the reaſon.

But I am ſenſible that what I have mentioned as a beauty in Spenſer's Paſtorals, will not ſeem ſo to all readers, and that the ſimplicity which appears in them may be thought to have too much of the *merum rus*. If our Author has erred in this, he has at leaſt erred on the right hand. The true model of Paſtoral writing ſeems indeed not to be yet fixed by the criticks, and there is room for the beſt judges to differ in their opinions about it: thoſe, who would argue for the ſimplicity of Paſtoral, may ſay that the very idea of this kind of writing is the repreſentation of a life of retirement and innocence, made agreeable by all thoſe pleaſures and amuſements which the fields, the woods, and the various ſeaſons of the year, afford to men who live according to the firſt dictates of Nature, and without the artificial cares and refinements which wealth, luxury, and ambition, by multiplying both our wants and enjoyments, have introduced among the rich and the polite: that, therefore, as

* This is a miſtake of Hughes; for the *Aminta* was not publiſhed till 1581. See the Life of the Poet. Todd.

the images, ſimilies, and alluſions, are to be drawn from the ſcene, ſo the ſentiments and expreſſions ought no where to taſte of the City or the Court, but to have ſuch a kind of plain elegance only, as may appear proper to the life and characters of the perſons introduced in ſuch poems; that this ſimplicity, ſkilfully drawn, will make the picture more natural, and, conſequently, more pleaſing; that even the low images in ſuch a repreſentation are amuſing, as they contribute to deceive the reader, and make him fancy himſelf really in ſuch a place, and among ſuch perſons, as are deſcribed; the pleaſure in this caſe being like that expreſſed by Milton of one walking out into the fields:

—— "Who long in populous cities pent,
"Where houſes thick and ſewers annoy the air,
"Forth iſſuing on a ſummer's morn to breathe
"Among the pleaſant villages and farms
"Adjoin'd, from each thing met conceives delight;
"The ſmell of grain, or tedded graſs, or kine,
"Or dairy; each rural ſight, each rural ſmell."

This, indeed, ſeems to be the true reaſon of the entertainment which Paſtoral poetry gives to its readers; for as mankind is departed from the ſimplicity, as well as the innocence, of a ſtate of Nature, and is immerſed in cares and purſuits of a very different kind, it is a wonderful amuſement to the imagination to be ſometimes tranſported, as it were, out of modern life, and to wander in theſe pleaſant ſcenes which the Paſtoral poets provide for us, and in which we are apt to fancy ourſelves reinſtated for a time in our firſt innocence and happineſs.

Thoſe, who argue againſt the ſtrict ſimplicity of Paſtoral writing, think there is ſomething too low in the characters and ſentiments of mere ſhepherds to ſupport this kind of poetry, if not raiſed and improved by the aſſiſtance of art; or, at leaſt, that we ought to diſtinguiſh between what is ſimple and what is ruſtick, and take care that, while we repreſent ſhepherds, we do not make them clowns: that it is a miſtake to imagine that the life of ſhepherds is incapable of any refinement, or that their ſentiments may not ſometimes riſe above the country. To juſtify this, they tell us that we conceive too low an idea of this kind of life, by taking it from that of modern ſhepherds, who are the meaneſt and pooreſt ſort of people among us: but in the firſt ages of the world it was otherwiſe; that perſons of rank and dignity honoured this employment; that ſhepherds were the owners of their own flocks; and that David was once a ſhepherd, who became afterwards a king, and was himſelf, too, the moſt ſublime of poets. Thoſe, who argue for the firſt kind of Paſtoral, recommend Theocritus as the beſt

model; and thoſe, who are for the latter, think that Virgil, by raiſing it to a higher pitch, has improved it. I ſhall not determine this controverſy, but only obſerve that the Paſtorals of Spenſer are of the former kind.

It is for the ſame reaſon that the language of the *Shepherd's Calendar*, which is deſigned to be rural, is older than that of his other poems. Sir Philip Sidney, however, though he commends this Work in his Apology for Poetry, cenſures the ruſticity of the ſtyle as an affectation not to be allowed. The Author's profeſſed veneration for Chaucer partly led him into this; yet there is a difference among the Paſtorals, and the reader will obſerve, that the language of the Fifth and Eighth is more obſolete than that of ſome others; the reaſon of which might be, that, the deſign of thoſe two Eclogues being Allegorical ſatire, he choſe a more antiquated dreſs, as more proper to his purpoſe: but, however faulty he may be in the exceſs of this, it is certain that a ſprinkling of the rural phraſe, as it humours the ſcene and characters, has a very great beauty in Paſtoral poetry; and of this any one may be convinced, by reading the Paſtorals of Mr. Phillips, which are written with great delicacy and taſte, in the very ſpirit and manner of Spenſer.

Having ſaid that Spenſer has mingled ſatire in ſome of his Eclogues, I know not whether this may not be another objection to them: it may be doubted whether any thing of this kind ſhould be admitted to diſturb the tranquillity and pleaſure which ſhould every where reign in Paſtoral poems; or at leaſt nothing ſhould be introduced more than the light and pleaſant railleries or contentions of ſhepherds about their flocks, their miſtreſſes, or their ſkill in piping and ſinging. I cannot wholly juſtify my Author in this; yet muſt ſay, that the excellency of the moral in thoſe Paſtorals does, in a great meaſure, excuſe his tranſgreſſing the ſtrict rules of criticiſm: beſides, as he deſigned, under an Allegory, to cenſure the vicious lives of bad prieſts, and to expoſe their uſurpation of pomp and dominion, nothing could be more proper to this purpoſe than the Allegory he has choſen; the Author of our holy religion having himſelf dignified the parable of a good Shepherd; and the natural innocence, ſimplicity, vigilance, and freedom from ambition, which are the characters of that kind of life, being a very good contraſt to the vices and luxury, and to that degeneracy from their firſt pattern, which the Poet would there reprehend. HUGHES.

The *Shepherd's Calendar* is a ſeries of Paſtorals, formed upon no uniform plan, but in general lowered down to that ruſtick

ſtandard which is ſuppoſed appropriate to this ſpecies of compoſition. The gradation of rural ſcenery according to the changes of the year, which the title of the piece would lead the reader to expect, forms but a ſmall, and by no means a ſtriking, part of the deſign, which is rather moral than deſcriptive. The ſhepherd's character is borrowed chiefly for the purpoſe of giving grave lectures on the conduct of life; of panegyriſing a ſovereign, or lamenting a loſt friend: it is even made the allegorical vehicle of reflections concerning the ſtate of religion. Spenſer, at this period, ſeems to have joined that party which was moſt zealous for eccleſiaſtical reform, and which viewed with the greateſt diſpleaſure the corruptions introduced by the worldly pomp and dominion of popery. How adverſe ſuch topics are to the ſimplicity and amenity of genuine Paſtoral, needs not now be pointed out. It ſeems generally agreed, that the deſcription of the grand and beautiful objects of nature, with well-ſelected ſcenes of rural life, real, but not coarſe, conſtitute the only proper materials of paſtoral poetry. To theſe, Spenſer has made ſmall additions; and therefore, the *Shepherd's Calendar*, though it obtained the applauſe of Sidney, and ſeems immediately to have given its author a rank among the eſteemed poets of the time, would probably, in the progreſſion of critical taſte, have been conſigned to oblivion, had it not been borne up by the fame of the *Fairy Queen*. It is not, however, void of paſſages marked with the writer's peculiar ſtrength and livelineſs of painting. The deſcription of the aged oak, in the moral fable of February, may be pointed out as an inſtance of this kind; as well as the whole fable of the Kid and Wolf, under May. The ruſtick and antiquated language of the greater part of theſe pieces was, doubtleſs, intended to correſpond with the character annexed to Paſtoral poetry; but its ſimplicity is often carried to rudeneſs and vulgarity. The alliteration, which is alſo meant as a character of antiquity, will ſcarcely pleaſe a modern ear.

AIKIN.

It cannot be denied that Spenſer, in the *Shepherd's Calendar*, has moſt ably exhibited the delightful ſcenes of rural ſimplicity, although indeed with no new imagery. The beſt images, Mr. Warton obſerves, are in thoſe Eclogues which he has tranſlated or imitated from Marot. It is an abſurdity, ſays the ſame critick, to make ſhepherds deliver learned truths in ruſtick dialect. However, the Engliſh Paſtoral of modern times has derived much of its ſucceſs from an attention to Spenſer's livelineſs of deſcription and to the innocence of his characters.

TODD.

COLINS EMBLEME.

Vivitur ingenio: cætera mortis erunt.

GLOSSE.

Tytirus, Chaucer, as hath beene oft ſaid.

Lambkins, yong lambes.

Als of their, ſeemely to expreſſe Vergils verſe.

" Pan curat oves oviumque magiſtros."

Deigne, vouchſafe.

Cabinet, Colinet, diminutives.

Mazie, For they be like to a maze whence it is hard to get out againe.

Peers, Fellowes and companions.

Muſick, that is Poetrie, as Terence ſaith, " Qui artem tractant muſicam," ſpeaking of Poets.

Derring do, aforeſaid.

Lions houſe: he imagineth ſimply that Cupid, which is love, had his abode in the hot ſigne Leo, which is in midſt of Sommer; a pretie allegory; whereof the meaning is, that love in him wrought an extraordinarie heat of luſt.

His ray, which is Cupids beame of flames of love.

A comet, a blaſing ſtarre, meant of beautie, which was the cauſe of his hot love.

Venus, the goddeſſe of beautie or pleaſure. Alſo a ſigne in heaven, as it is here taken. So he meaneth that beautie, which hath alway aſpect to Venus, was the cauſe of his unquietneſſe in love.

Where I was: a fine deſcription of the change of his life and liking, for all things now ſeemed to him to have altered their kindly courſe.

Larding: Spoken after the manner of Paddocks and Frogs ſitting, which is indeed lordly, not mooving or looking once aſide, unleſſe they be ſtirred.

Then as: The ſecond part, that is, his manhood.

Cotes, Shepcotes, for ſuch be exerciſes of ſhepheards.

Sale or ſallow, a kinde of wood like willow, fitte to wreathe and binde in heapes to catch fiſh withall.

Phœbe failes, The Eclipſe of the Moone, which is alwayes in Cauda, or Capite Draconis, ſignes in heaven.

Vénus, ſ. Venus ſtarre, otherwiſe called Heſperus, and Veſper, and Lucifer, both becauſe he ſeemeth to be one of the brighteſt ſtars, and alſo firſt riſeth, and ſetteth laſt. All which ſkill in ſtarres being convenient for ſhepheards to know, Theocritus and the reſt uſe.

Raging ſeas: The cauſe of the ſwelling and ebbing of the ſea commeth of the courſe of the Moone, ſometime increaſing, ſometime waining and decreaſing.

Sooth of birds, a kind of ſoothſaying uſed in the elder times, which they gathered by the flying of birds: Firſt (as is ſaid) invented by the Tuſcans, and from them derived to the Romanes who, as it is ſaid in Livy, were ſo ſuperſtitiouſly rooted in the ſame, that they agreed that every noble man ſhould put his ſonne to the Tuſcanes, by them to be brought up in that knowledge.

Of herbs: That wondrous things be wrought by herbs, as wel appeareth by the common working of them in our bodyes, as alſo by the wonderfull enchauntments and ſorceries that have beene wrought by them, inſomuch that it is ſaid, that Circe, a famous ſorcereſſe, turned men into ſundry kinds of beaſts and monſters, and only by herbes: as the Poet ſaith,

" Dea fæva potentibus herbis &c."

Kidſt, knoweſt.

Eare, of corne.

Scathe, loſſe, hindrance.

Ever among, Ever and anone.

And thus: The third part wherein is ſet forth his ripe yeares as an untimely harveſt that bringeth little fruit.

The fragrant flowers, ſundry ſtudies and laudable parts of learning, wherein our poet is ſeene: be they witneſſe which are privie to this ſtudy.

So now my yeere: The laſt part, wherein is deſcribed his age, by compariſon of wintrie ſtormes.

Carefull cold, for care is ſaid to coole the bloud.

Glee, mirth.

Hoarie froſt, a metaphor of hoarie haires ſcattered like a gray froſt.

Breeme, ſharpe and bitter.

Adieu delights, is a concluſion of all. Where in ſixe verſes he comprehendeth all that was touched in this booke. In the firſt verſe his delights of youth generally: In the ſecond, the love of Roſalinde: In the third, the keeping of ſheep, which is the argument of al the Æglogues: In the fourth, his complaints: And in the laſt two, his profeſſed friendſhip and good will to his good friend Hobbinoll.

EMBLEME.

The meaning whereof is, that all things periſh and come to their laſt end, but works of learned wits and monuments abide for ever. And therefore Horace of his Odes, a worke though

full indeed of great wit and learning yet of no ſo great weight and importance, boldly ſaith,

" Exegi monimentum ære perennius,
" Quod non imber edax, non aquilo impotens &c."

Therefore let not be envied, that this Poet in his Epilogue ſaith, he made a Calender that ſhall endure as long as time, &c. following the example of Horace and Ovid in the like.

" Grande opus exegi, quod nec Iovis ira, nec ignis,
" Nec ferrum poterit nec edax abolere vetuſtas, &c."

EPILOGUE.

LOE! I have made a Calender for every yeare,
That ſteele in ſtrength, and time in durance, ſhall outweare;
And, if I marked well the ſtarres revolution,
It ſhall continue till the worldes diſſolution,
To teach the ruder ſhepheard how to feede his ſheepe,
And from the falſers fraude his folded flocke to keepe.
Goe, little Calender! thou haſt a free paſſeporte;
Goe but a lowly gate amongſt the meaner ſorte:
Dare not to match thy pype with Tityrus his ſtile,
Nor with the Pilgrim that the plough-man playd a while;

Ver. 6. ——— *the* falſers *fraude*] Spenſer uſes the verb " to *falſe*" for " to *deceive*," F. Q. ii. v. 9. As Chaucer had done before him. See the note, ibid. *Falſer* here therefore is the *deceiver*. TODD.

Ver. 9. *Dare not to match* &c.] From Statius, *Theb.* xii. 816.

" Vive precor, nec tu divinam Æneida tenta;
" Sed longe ſequere, et veſtigia ſemper adora." JORTIN.

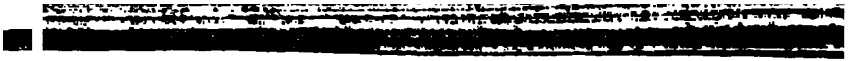
Ver. 10. *Nor with the Pilgrim* &c.] Mr. Warton ſuppoſes this paſſage to refer to *the Viſions of Pierce Ploughman*; but Mr. Tyrwhitt is of a different opinion. See vol. ii. p. cxxxiv. And the note on *April*, ver. 95. TODD.

But follow them farre off, and their high ſteps adore;
The better pleaſe, the worſe deſpiſe; I aſke no more.

MERCE NON MERCEDE.

Ver. 12. ——————————— *deſpiſe:*] The quarto of 1597 has altered this word to *diſpleaſe*, which the later editions have admitted as the genuine reading. Bathurſt, in his tranſlation, gives *diſpleaſe* alſo as the Engliſh reading; but tranſlates it, conformably to the older quartos, *deſpiſe:*

" *Sperne* malos, placeaſque bonis." TODD.

END OF THE FIRST VOLUME.

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